COMICS BUYER'S GUIDE

#1254
November 28, 1997
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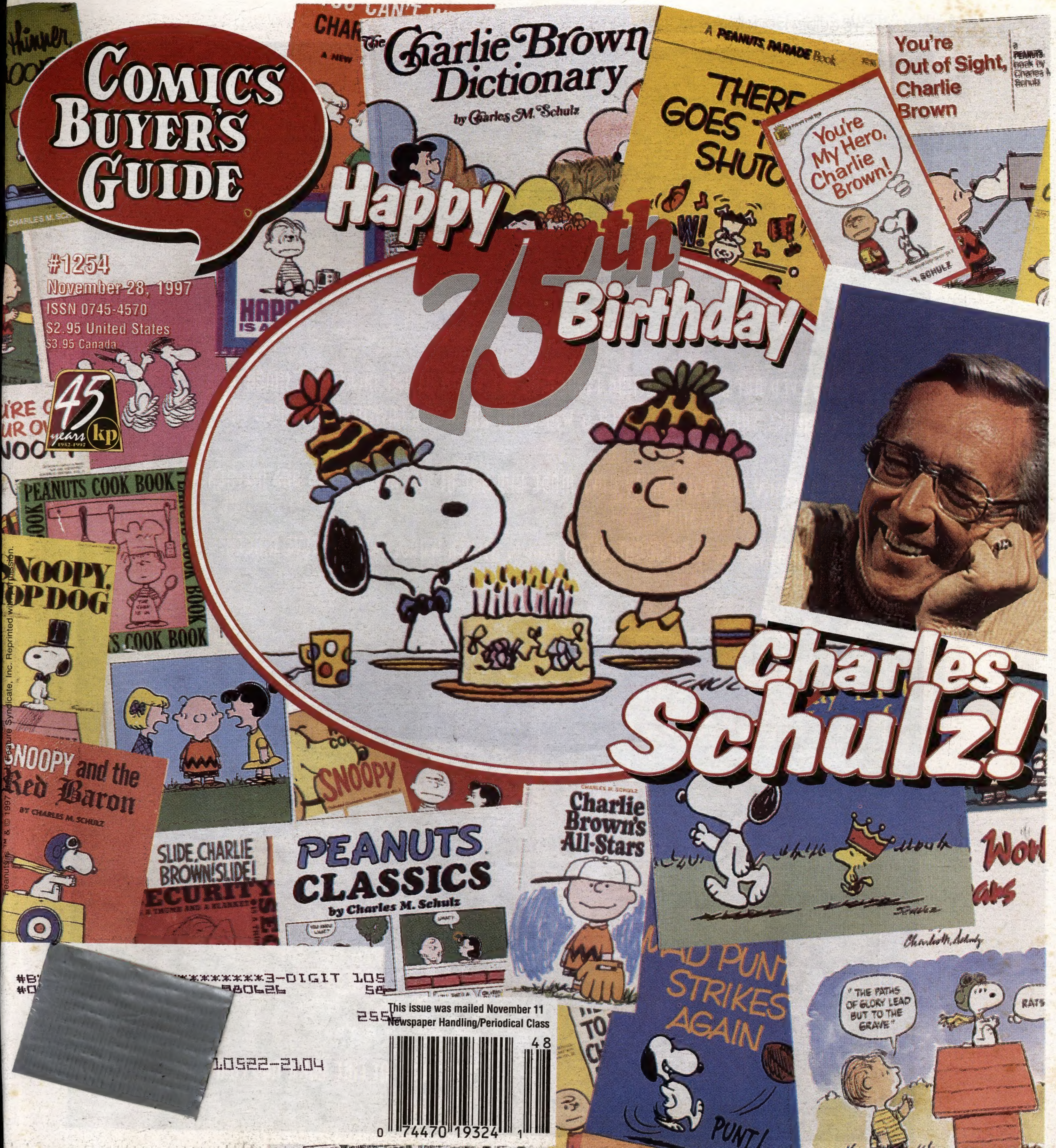
Happy 75th Birthday Charles Schulz!



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PUNT!
"THE PATHS OF GLORY LEAD BUT TO THE GRAVE"
RATS

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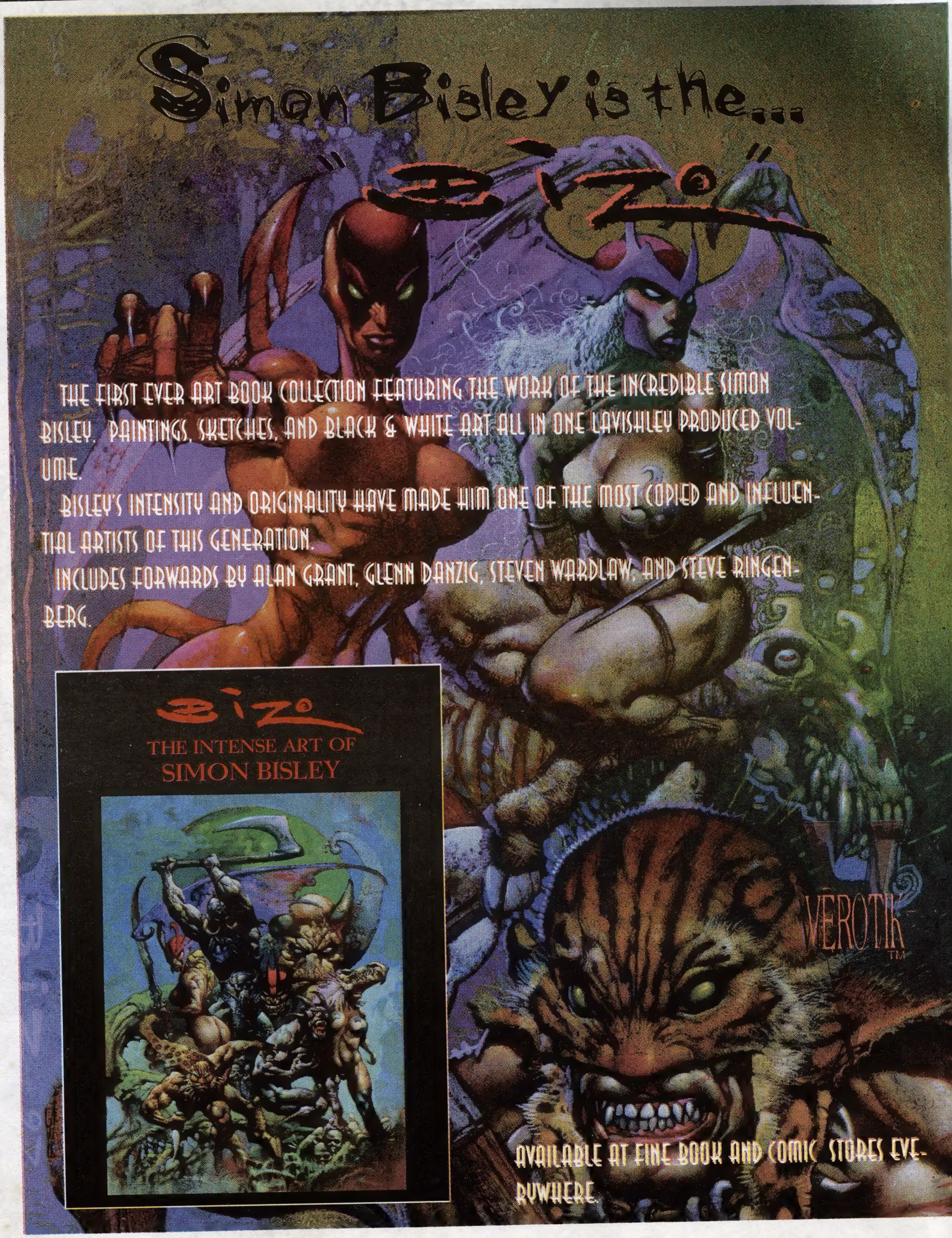
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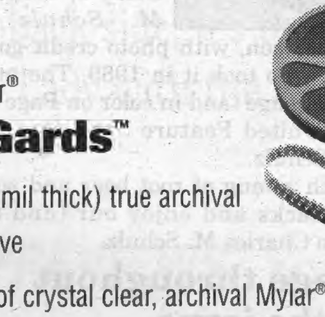

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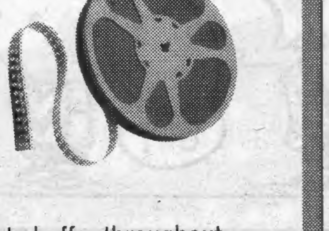

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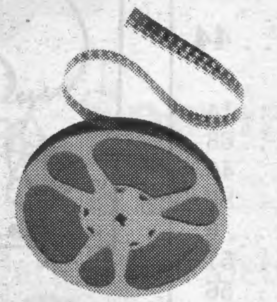

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16-20	11.50	13.50	14.50	17.75	25.50	48.75
21-25	14.00	15.25	17.75	19.25	28.50	65.50
26-30	15.25	17.00	19.75	22.00	29.00	75.00
31-35	17.50	19.75	22.00	25.75	30.00	84.50
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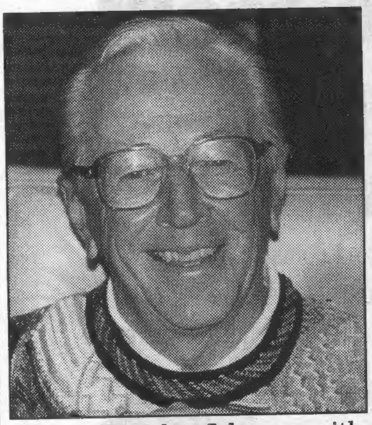
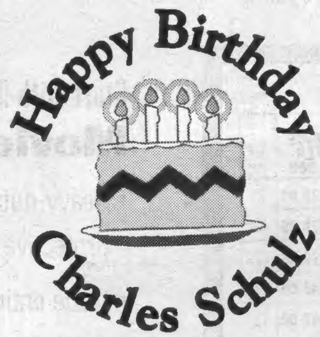


On our cover:

Good Grief! It's been almost 50 years since Charles Schulz introduced his Little Folks to the comic-strip reader and on Nov. 26, Schulz will turn 75. *Peanuts* (a title he hates by the way and you can find out why on Page 29) has appeared in myriad forms. (Do you have *all* the reprints? See Page 36.) And Schulz has worked on other strips over the years.

Biographies about Schulz have been written over the years, and the photo on this week's cover comes from the cover of *Good Grief: The Story of Charles M. Schulz* by Rheta Grimsley Johnson, with photo credit going to Cynthia Farah, who took it in 1989. The more recent photo on this page (and in color on Page 28) was provided by United Feature Syndicate and taken by Jeannie Schulz.

So sit back with a mug of root beer and some Dolly Madison snacks and enjoy our (and our readers') tribute to Charles M. Schulz.



Coverage throughout the issue

Birthday Bash Bulletin

Marvel's Stan Lee celebrates a birthday this fall, and ***CBG*** will celebrate with a special issue — #1258 (cover-dated Dec. 26). This issue will feature a retrospective along with birthday greetings, reminiscences, and comments of appreciation from Lee's fans. To participate, send your material to: John Jackson Miller, ***Comics Buyer's Guide***, 700 E. State St., Iola, WI 54990. You can also fax it to John at (715) 445-4087 or e-mail it to ohso@krause.com.

Hurry! The deadline is December 1.

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Editorial

By Maggie Thompson

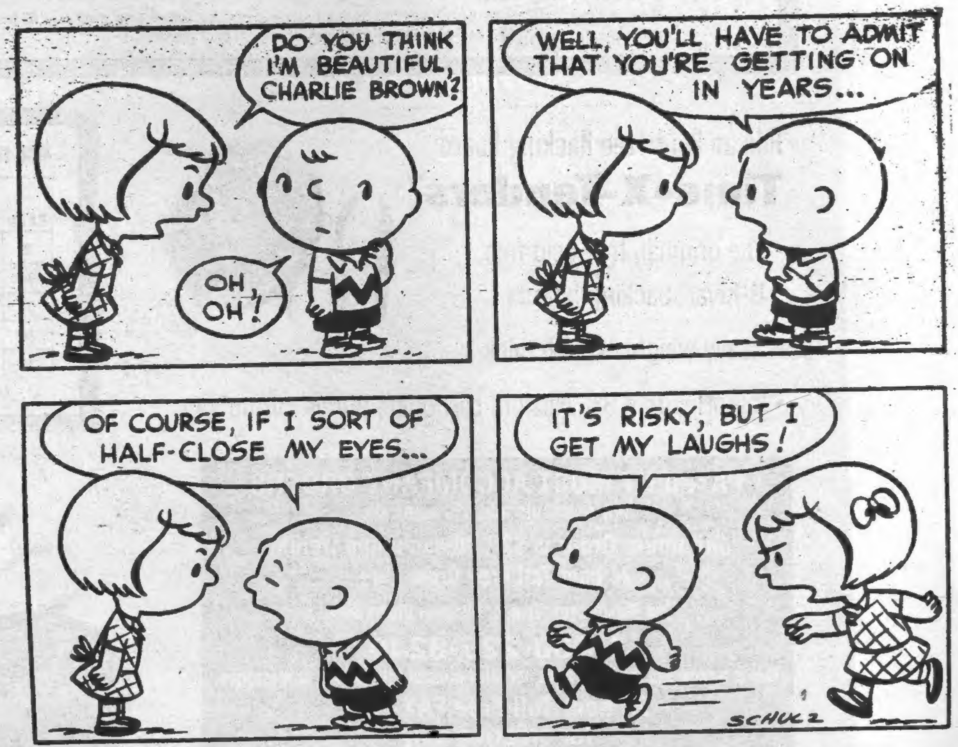
In my family, strip-clipping was a ritual. From 1948 — when Walt Kelly was the man in charge of cartoons for the New York *Star* — my parents cut out all Kelly's work from those pages and glued them into scrapbooks for later rereading.

That was the only strip to get such preservation in our house — that is, until a new strip showed up in our local newspaper. *Peanuts* hooked us right away — and I still recall curling up in a chair to reread the sewn pages of our homemade *Peanuts* paperback.

When Don and I met (June 8, 1957), *Peanuts* was one of the countless topics of conversation, as we shared views on our favorite things. When we began to publish amateur magazines devoted to comics and to try to collect original art, Charles Schulz was always one of the bright spots, providing ongoing delights in his published work and personal pleasures, when we contacted him. He kindly sent us some originals — including one from his United Feature Syndicate panel cartoon that ran only in 1958: *It's Only a Game*. When one of the daily strips seemed to sum up one aspect of our relationship (Sally about Linus: "Isn't he wonderful? He knows *everything*!"), my fan letter brought the original so that I could, in turn, give it to Don. (Was it an engagement present? Valentine's Day? I don't know — but it was a hit.) Later, when Thompson was in trouble ("That stupid Thompson!"), we (being quick with our fan letter and request) got that original to hang on our wall. (Did you spot it in the background of the cover of ***CBG*** #1248?)

Years later, when I talked about *Peanuts* with my mother, we mentioned what seemed to be the strip's occasional tone of despair. Nothing was going right for Charlie Brown, but Mom said she didn't consider *Peanuts* depressing, despite what seemed to be constant frustrations for Charlie Brown. "What I keep in mind whenever I read the strip," she told me, "is that in the early strips — over and over and over — Charlie Brown would pull a joke on one of the other kids and run away, chased by the other kid. As he ran, he'd say, 'I get my laughs.' I always keep in mind, no matter what the strip says today, that Charlie Brown sometimes got his laughs."

So do we — thanks in good part to the brilliance of Charles Schulz.


DO YOU THINK I'M BEAUTIFUL, CHARLIE BROWN?
OH, OH!
WELL, YOU'LL HAVE TO ADMIT THAT YOU'RE GETTING ON IN YEARS...
OF COURSE, IF I SORT OF HALF-CLOSE MY EYES...
IT'S RISKY, BUT I GET MY LAUGHS!
SCHULZ

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Coming up in CBG

#1255 Dec. 5

Marvel's Costumed Teams

features

- An overview of the myriad multitudes of Marvel's heroic groups
- Part Two of our Marvel Price Guide

Ships Nov. 18

#1256 Dec. 12

Christmas

features

- A cover by Paul Chadwick
- Holiday suggestions

Ships Nov. 25

THIS NOVEMBER DON'T MISS ALTERNATE IMAGES: YEAR 2

PREVIEWS
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You'll have a great deal to be thankful for this November when ***PREVIEWS*** features Image's new creator-owned, small press titles. If you're looking for comics outside the normal superhero fare, then you've come to the right place. On the back side, it's the Amazing Amazon, The Brunette Bombshell, The Lady with the Lariat—the one and only **Wonder Woman**!

If You Miss the November *PREVIEWS*, You'll Miss:

- **Happy Groo Year!** It's ***PREVIEWS*** Contest #11 centered around that silly barbarian and his newest publisher: Dark Horse Comics!
- Interviews with some of comics' hottest creators and up-and-coming talents!
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Retailers, distributors, small-press publishers meet at SPX97

By Michael Cohen

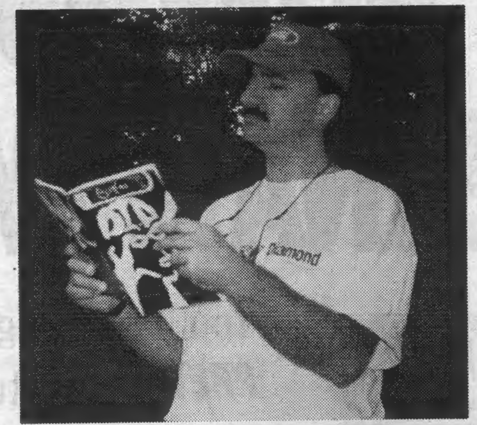
Other than the name of the Bethesda Small Press Expo being rendered something of a misnomer by a relocation to nearby Silver Spring, Md., and the fact that it featured many creators who probably couldn't be considered small press, SPX97 provided everything participants have come to expect. Now in its fourth year, the expo has grown from a one-day show spotlighting mostly mini-comics and self-published comics creators from the New York-Baltimore-Washington, D.C.-Richmond area to a full-fledged world-class show, attracting creators, publishers, and fans from across North America and even from Europe.

Expo Director Chris Oarr said he was overjoyed at how the show turned out, considering that the last-minute change of venue caused some confusion: "Of course I'm very pleased with the turnout, which is nearly twice last year's paid attendance. Including artists, publishers, retailers, distributors, printers, and other industry professionals, well over 1000 people came together to celebrate quality and diversity in comics. I can't help but be proud that our goals are shared by so many. I feel we've accomplished something very positive in SPX97."

This year, for the first time, the event expanded to three days, Sept. 19-21. In addition to the Saturday exhibition, there were the first Ignatz Awards ceremony, a mini-retailer-publisher trade show, and a full day of panels and discussions on topics relating to the world of "independent" comics. And there were parties for the participants, including the annual pig roast on Sunday.

Saturday was the main event, as close to 800 paid customers wandered through the five rooms of the exposition. What they encountered was an assortment of material from more than 140 publishers ranging from the barely-a-gleam-in-the-creator's-eye first mini-comics to a host of such established self-publishers as Batton Lash (*Wolff & Byrd*), Jimmy Gownley (*Shades of Gray*), and Joe Zabel (*Trespassers*), as well as such creators as Jeff Smith, Dave Sim, Scott McCloud, and Charles Vess. The definition of "small press" was stretched by the presence of such publishers as Sirius, Fantagraphics, NBM, and Drawn and Quarterly, accompanied by such creators as P. Craig Russell, Joe Matt, and Jason Lutes.

*Jessica Abel (**Artbabe**) and Matt Madden (**Black Candy**) meet their public.*



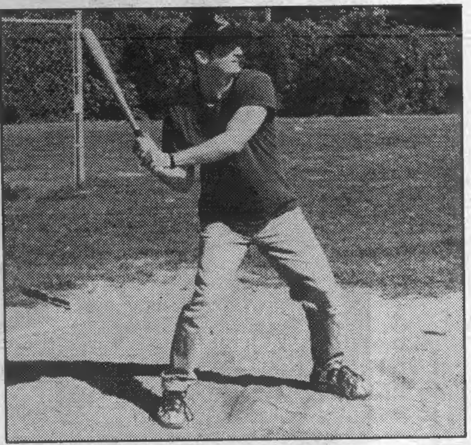
*Diamond VP and softball manager Bill Schanes studies Madison Clell's **Cuckoo**.*

The Comic Book Legal Defense Fund sold donated items to support its many causes. Sim made his first convention appearance in the United States since last year's show, donating all proceeds from a day's worth of Cerebus sketches to the fund. An auction closed out the show, raising $2880, which the CBLDF said was its second-highest total for any one-day show. Smith alone brought in $990 with Sim's $915 not far behind. The highest bid was for a large Bone sketch done at the previous evening's chalk talk; the sketch went for $550. Sales from the special giant SPX comic book also went to the CBLDF, bringing the SPX total to an estimated $7200.

The show was closed to customers at 6 p.m. but left open for attending retailers (an estimated 40), who could participate in "60 at 6," a mini-trade show wherein they could buy comics direct from publishers at a 60% discount. Many small publishers said they saw this also as an opportunity to give out samples to retailers who might not have seen their work. Oarr said he plans to attract more retailers to next year's show and to program more time for the retailers to circulate.

At 9 p.m., the first Ignatz Awards, named after the hero of George Herriman's *Krazy Kat* newspaper strip, honored outstanding achievement in the "non-mainstream" press. A ballot of nominees was drawn up by a panel of small-press creators, and the voting took place during the show. Winners were: Outstanding Artist: Seth for *Palookaville*; Outstanding Story: *From Hell* by Alan Moore and Eddie Campbell; Outstanding Series: *Palookaville* by Seth; Outstanding Comic Book: *Eightball* #7 by Dan Clowes; Outstanding Minicomic: *The Perfect Planet* by James Kochalka; Outstanding Graphic Novel: *It's a Good Life if You Don't Weaken* by Seth; and Breakout Talent: Debbie Dreschler for *Nowhere*.

Sunday morning and early afternoon were devoted to the Small Press Summit, an opportunity for publishers, printers, distributors, retailers, and fans to discuss topics of interest to the small press. Several tracks of programming ran simultaneously, geared toward different segments of the audience. New and would-be self-publishers



*Jeff Smith (**Bone**) helps Team SPX crush the Diamond Squad 13-8.*

(Continues on Page 8)

Kitchen Sink's new phone number

The new phone numbers for Kitchen Sink Press' main line are (413) 586-9525 and (413) 584-4095. These replace the phone numbers reported in articles on Kitchen Sink's recent-move in ***CBG*** #1252 and #1251.

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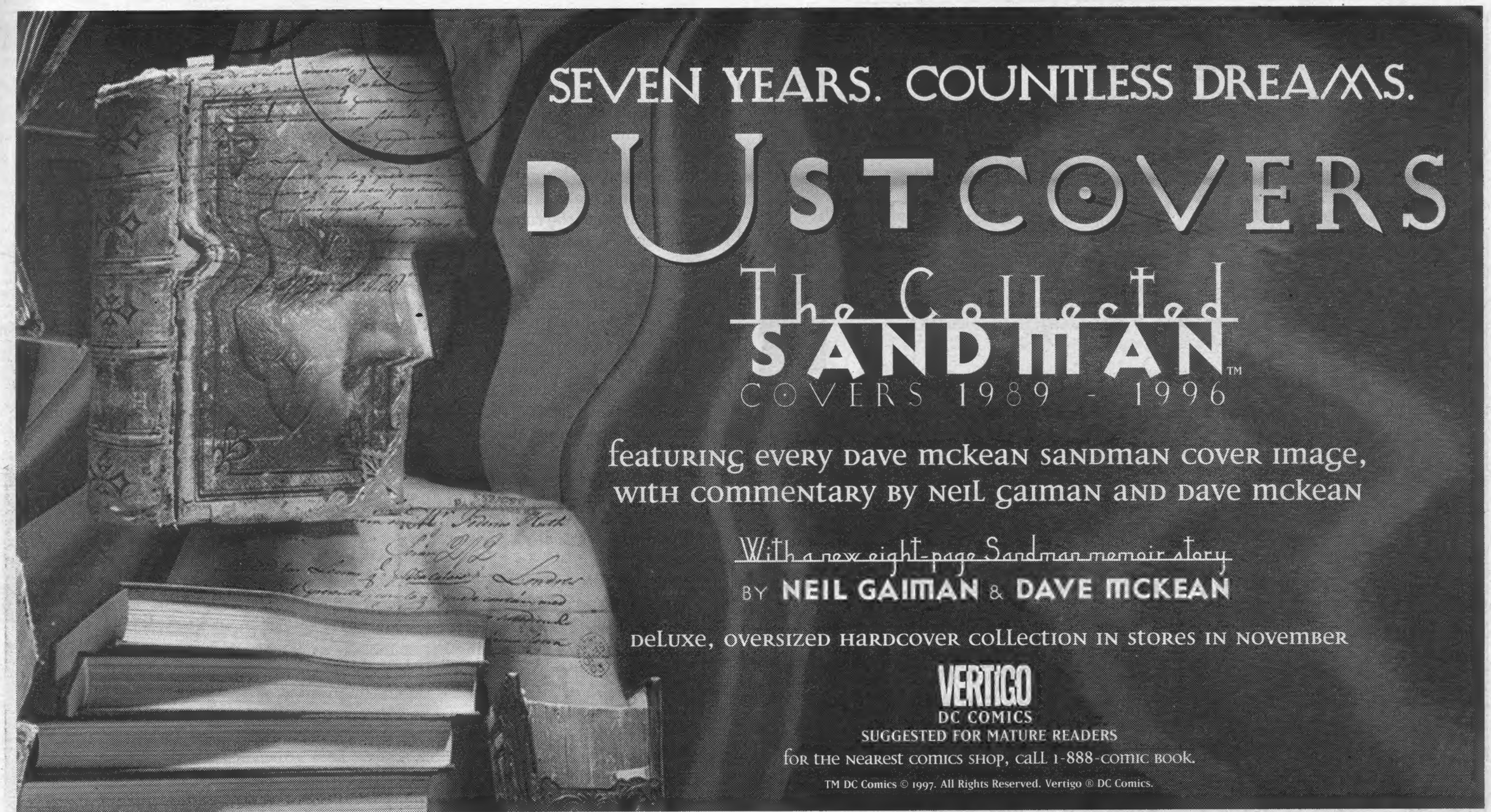

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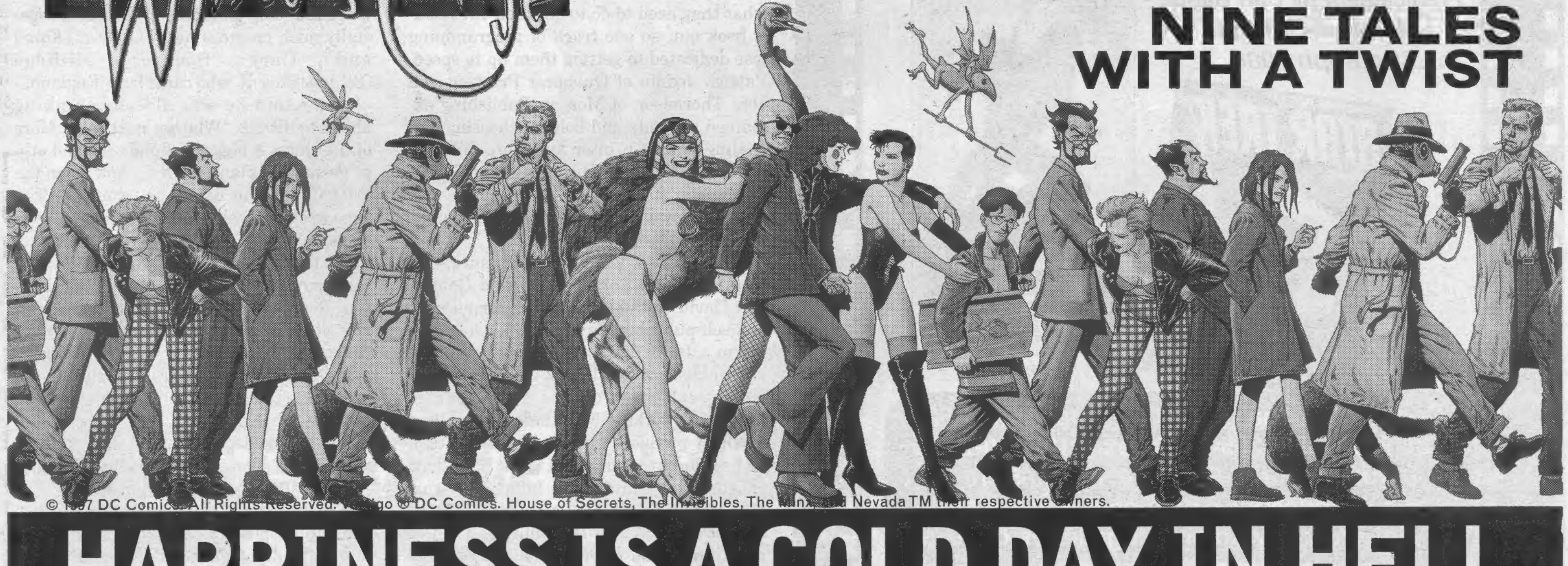
NINE TALES WITH A TWIST



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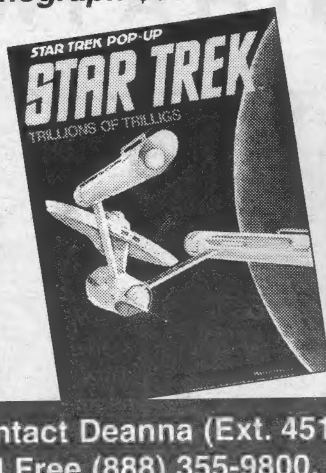

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Event goes on six-month hiatus, pledges return

Event Comics has announced it will suspend publication with the conclusion of the *Ash: Cinder and Smoke* mini-series in late November. Plans call for a six-month hiatus to reorganize and gear up for an expansion of the company's monthly line of comics, including a new monthly *Ash* series. Co-owner Joe Quesada said, "Believe me, Event is definitely resuming publication in six months — I personally guarantee it."

The company emphasized that the suspension is in the interest of growth and not a retreat. Publisher and co-owner Laurie Bradach said, "When publishers have suspended operations in recent years, it was an indication that the company was in trouble or going under. In our case, that couldn't be further from the truth. Event is fully solvent and, for a small publisher in today's market, very successful."

When publication resumes next year, Quesada said, the new *Ash* series will be written by James Robinson. Co-owner Jimmy Palmiotti said, "I know everyone who sees *Ash* will agree that it's worth the wait. We've got some very big plans for the future, and this is just the beginning."

Event Comics was founded by Bradach, Quesada, and Palmiotti in 1994 with the publication of *Ash* #1. The series has been optioned for a possible feature film-by Dreamworks SKG.

Other publications in its line have included *Crimson Plague, 22 Brides, Painkiller Jane, Here Come the Big People, Thrax*, and *Kid Death and Fluffy*.

The suspension of operations came shortly after the company's announced intention of maintaining a monthly publishing schedule for *Ash*. *Painkiller Jane* #5, scheduled to ship in late November, will be the last issue of that series before the suspension.

Mercenary enters science-fiction world

Vicente Segrelles' long-running heroic-fantasy series *The Mercenary* makes a genre shift into science-fiction with the newest volume from NBM. Scheduled to ship in January, *The Lost Civilization* brings The Mercenary into contact with a high-tech Atlantis. Segrelles has painted each episode of *The Mercenary* in oils since the series' inception in 1980, and more than a million *Mercenary* books have been sold worldwide. In the eight volumes so far published in this country, readers have grown accustomed to seeing medieval trappings and mythic, dragon-like creatures, but the new adventure takes a turn that may appeal as much to Flash Gordon fans as to Conan readers. NBM Publisher Terry Nantier said, "The mix of harnessed flying dragons, sword and sorcery, and high-tech spaceships is quite unusual and striking. Segrelles, who was absolutely the first at doing fully painted comics where literally each panel could be a book cover, is once again leading, and I must say his stories are showing increased bravado of late. If you haven't checked out this series in a while, now's a great time to come back to it."

SPX97

(From Page 6)

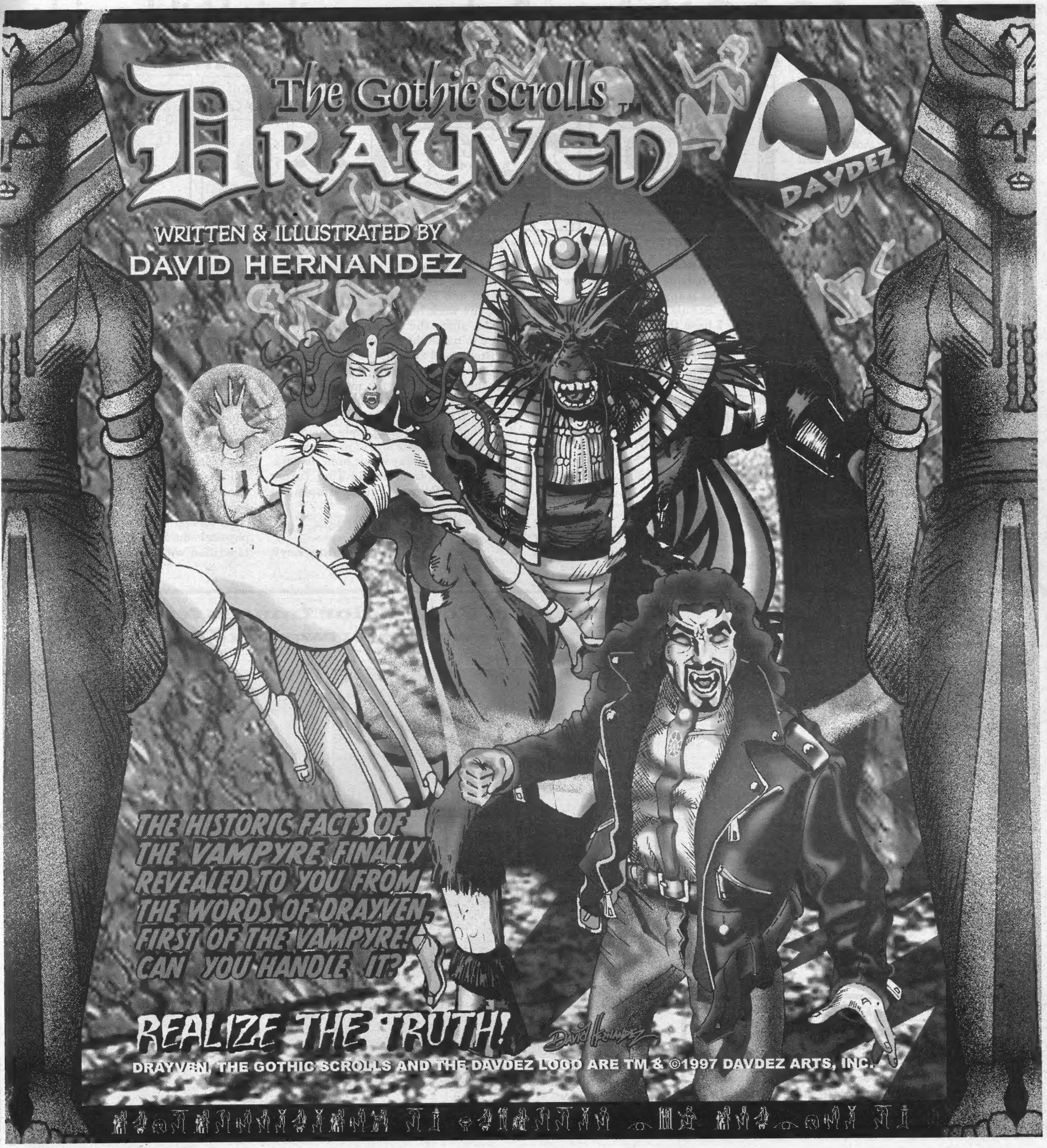
are often faced with an overwhelming amount of confusing information about what they need to do to get their first comic book out, so one track of programming was dedicated to getting them up to speed. Patrick Jodoin of Quebecor Printing and Toni Thoradson of Morgan Publishing explained the nuts and bolts of choosing and dealing with a printer and were followed by Mark Herr of Diamond and Mark Thompson of Cold Cut Distribution who gave the lowdown on how the distributor-publisher relationship works.

There was a well-attended panel with retailers John Cohen of Beyond Comics and David Kornfeld of Million Year Picnic and self-publishers Smith and Lash engaging in a lively discussion on how retailers and publishers could work together to promote small-press comics. Other panels dealt with working with the media, selling ancillary products, newsstand distribution, and exploring ways to cut costs. The show ended with a State of the Industry discussion featuring keynote speaker Bill Schanes of Diamond Distribution. Then, it was over to the pig roast followed by the Small Press Softball Challenge, in which the small-press team beat the Diamond Squad 13 to 8.

Some participating creators used the show as a jumping-off point for an East Coast signing tour, a way for making SPX appearances financially feasible for those travelling long distances to the show, especially such creators as Paul Grist (*Kane*) and Gary Spenser Millidge (*StrangeHaven*), who came from England.

Oarr said he was already thinking ahead to SPX98: "Whither next year? More of the same. A bigger signing tour and other events are planned for up and down the East Coast and across the country. The expo itself will take place the last weekend of the month (Sept. 25-27). We expect a lot more folks, especially more retailers, to take part, so we'll be expanding the exhibition floor hours — probably to two days. Our goals go beyond the expo itself. We've developed a catalyst for small publishers and self-publishers to promote their work on a scale that is difficult to achieve on an individual basis."

Oarr extended his appreciation to those who helped sponsor the expo, in particular Brenner Printing, which put on the Friday-night party; Quebecor Printing, which ran the hospitality suite (open until 4:30 a.m. Saturday night); and Diamond Distribution, which helped with the promotion and kept up the vital flow of coffee to show participants.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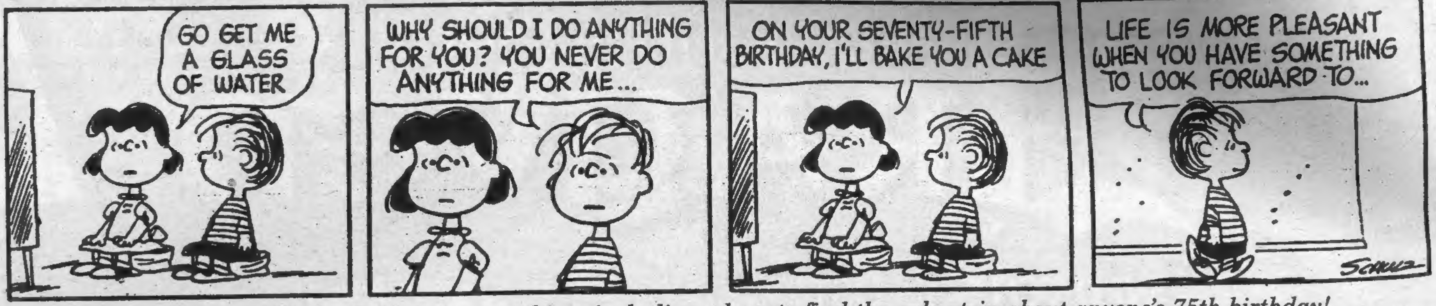
DEAR SPARKY... Readers convey their birthday wishes to Peanuts creator Charles Schulz!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SCHULZ

***Peanuts** fan Nat Gertler knows everything, including where to find the only strip about anyone's 75th birthday!*

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***Associate editor's note:** My duties editing **Comics Retailer** only permit me to take a personal hand in the development of a few issues of **CBG** each year. When I realized this spring that the man who had helped teach me to read — and arguably the most famous figure in comics worldwide, ever — would be celebrating his 75th birthday, I knew right away this was an issue I wanted to do.*

You're a diamond in the rough, Mr. Schulz. Thanks for everything.

— John Jackson Miller

Here's what our readers have to say:

Rick Olney
Executive Director, Organized Readers of Comics Associated
P.O. Box 1743
Utica, NY 13503

I was very happy to read in my *CBG* #1248 that Charles Schulz will be celebrating his 75th birthday soon. I wanted to write and thank Mr. Schulz for his creation of the *Peanuts* gang and especially Snoopy.

Snoopy is a big part of my life. I see his image more than all the other various comic-book and cartoon characters. When I'm not working to further the goals and objectives of the Organized Readers of Comics Associated, I'm employed by MetLife. MetLife employees have been enjoying Snoopy and the *Peanuts* gang for many years.

As Mr. Schulz approaches his 75th birthday I have this to say: "Thank you, Mr. Schulz, for all the times children from America were allowed to have Charlie Brown, Snoopy and the *Peanuts* gang enter our hearts during holiday time. The Christmas and Halloween television specials featuring your creations are timeless."

On behalf of the 857 members of the Organized Readers of Comics Associated, best birthday wishes and many happy returns.

Cheers!

Victor Lee
Barrister and solicitor
Winnipeg, Canada

Happy Birthday! What can one say about this great man that hasn't already been said? His wonderful comic strip is known and loved around the world. In fact, his work has even gone *out* of this world, since the Apollo 10 astronauts chose to name their lunar modules Charlie Brown and Snoopy!

On a personal level, I have had the pleasure of meeting the man, and he is every bit as nice in person as you would expect. His strip has brought happiness to millions and united people around the world through their love of his work.

What can one say about him? To paraphrase a line from an old Tina Turner song, "Mr. Schulz, you're simply the best!"

Have the greatest of birthdays!

Amy Levit

Happy birthday, Mr. Schulz!

Thank you so much for all the happiness you have brought into my life! You are a very special person!

Derrick Bang
4350 Cowell Blvd.
Davis, CA 95616

I've enjoyed few constants in my just-turned-43 years of life, but that short list is topped by the ongoing adventures of Charlie Brown, Snoopy, and the rest of the Peanuts gang.

I learned to read by starting with the newspaper comics section and was drawn quickly to this collection of impressively wise children and one Walter Mitty-esque dog. As a somewhat uncoordinated child forever embarrassed during school physical education classes, I immediately identified with Charlie Brown: the guy

(Continues on Page 12)

the gallery of comic art

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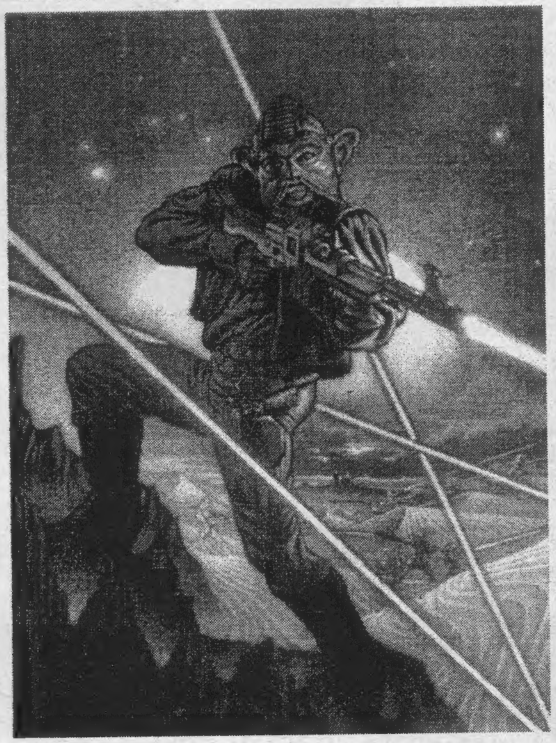
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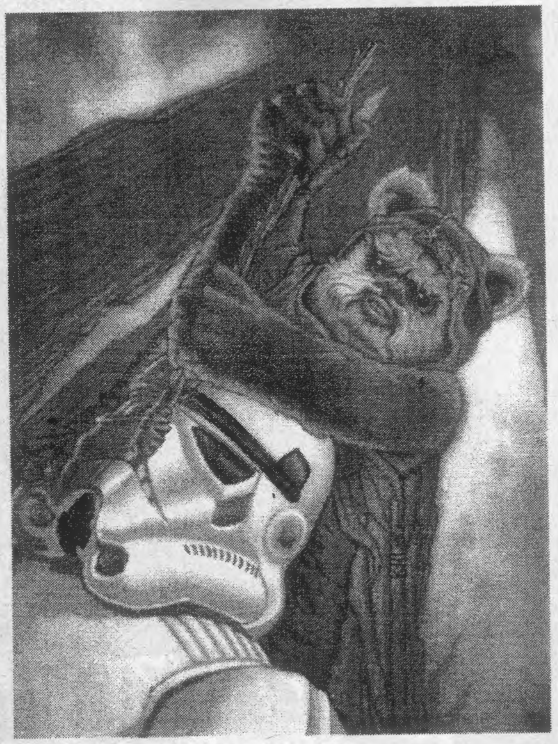
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800M2	8 x 11 1/2	Gold Age Comics	12	40	168	72
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800MY	8 x 11 1/2	Gold Age Comics	6.50	20	66	264	115
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800T	8 x 11 1/2	Gold Age Comics	8	24	77	309
825T	8 1/4 x 11 1/2	Super Gold Age Comics	8.50	26	86	346
875T	8 3/4 x 11 1/2	Large Comics, Mags & Letter	9	28	91	363
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800SHL	8 x 11 1/2	Gold Age Comics	9	26	86	343
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800BT	8 x 11 1/2	Gold Age Comics	6	18	58	231
825BT	8 1/4 x 11 1/2	Super Gold Age Comics	6.25	19	61	240
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DEAR SPARKY...

From Page 10

who never gave up, whether losing his 10,000th game of checkers to Lucy, standing vigil at his mailbox every Feb. 14th, or blinking with surprise when his baseball team failed to show up during a torrential rain. Although he often mourned himself as a "goat," I recognized that Charlie Brown was never less than a pillar of integrity: loyal to his friends, patient with his sister, and dedicated to a dog which only thinks of him as "that round-headed kid." These were roles he bore with unruffled courage and unwavering dignity, and he gave me solace.

He still does.

As time passed and I grew older, I identified more with Linus, the sage philosopher, and Schroeder, the talented musician. My daily dose of *Peanuts* became not just a ritual but an actual cherished moment: a few quick seconds of laughter, tears, or wisdom to counterpoint whatever joys or sorrows the previous 24 hours might have brought. When I met the woman who would become my wife, I was quick to spot the stuffed Snoopy she kept close at hand — and knew that ours would be a match for the ages.

I've not been proven wrong, and — lo, these many years later — I'm still drawing comfort from characters who've become something of a surrogate family.

All the best, Mr. Schulz. That's certainly what you've given me.

Andrea Schuler

Happy birthday, Mr. Schulz. I've been a fan of your comic strip for as long as I can remember.

Especially Snoopy. I fell in love with him when I went to a Mets game and there was a giant Snoopy walking around advertising MetLife.

I've loved *Peanuts* ever since. I just wanted to say that it's the greatest strip around and I hope you write it for a long time.

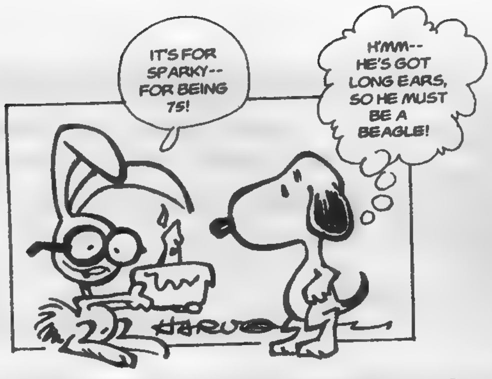
Joanna S.
California

I just wanted to say we love and really appreciate you and all your hard work. It is so great to see a comic strip that can touch so many people in so many ways. Every time I read about one of Charlie Brown's adventures or his disasters, I always see a bit of me in it. But doesn't everyone?

Happy birthday and best wishes to you.

Michael K. Earls
1242 Bedford Falls Court
Ballwin, MO 63021

I've been a subscriber to ***CBG*** since late 1994, but it took two recent items to get me to finally write: e-mail access to *Oh So*, and the invitation for comments to help celebrate the 75th birthday of Good Ol' Charlie Schulz!


IT'S FOR SPARKY-- FOR BEING 75!
H'MM-- HE'S GOT LONG EARS, SO HE MUST BE A BEAGLE!

Let me start off by saying "Happy Birthday!" to the talented Mr. Schulz and share a few of my memories. I need to apologize ahead of time, though, since I will probably be rambling. It will be difficult to condense 48 years of *Peanuts* strips and all the joy I have received from this man into just a few phrases of a letter, especially when it's been blended together in this 36-year-old blockhead of mine. But I'll make the attempt.

I still faithfully read *Peanuts* every morning, but my main memories of Charlie Brown and all the gang come from my formative years growing up in the 1960s. My favorite strips are those from 1950 to 1971. This was about the time Peppermint Patty and Woodstock became stronger characters. Though I like these characters well enough, I can never get enough of the original gang: Charlie Brown, Linus, Lucy, Sally, Violet, Schroeder, Shermy, Patty, and, of course, Snoopy. I spent many an hour reading and rereading the collected strips of the adventures of these characters.

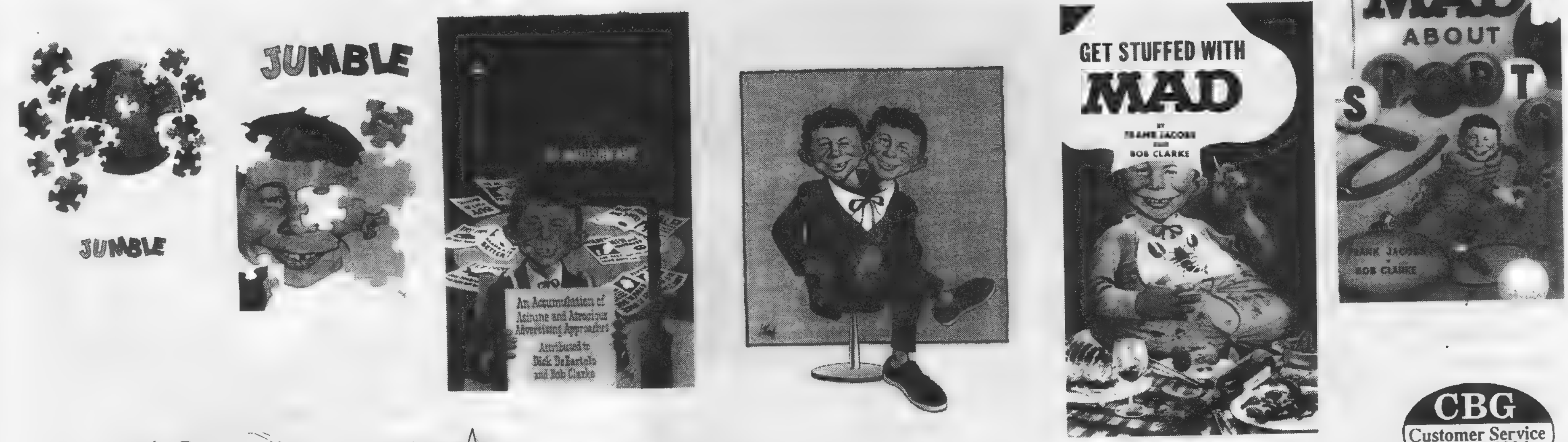
Growing up with an older sister who tended to be crabby a lot, I always enjoyed the storylines dealing with Linus. Whether fighting with Lucy over his ever-present security blanket or dealing with his crush on his teacher, Miss Othmar, Linus was always a character I could root for. In fact, I would be hard-pressed to decide which character I like more, Linus or Charlie Brown.

My mom could never figure out how I could get so much pleasure from reading about such a depressing character as Charlie Brown. "That's just awful!" she'd say. "Nothing ever goes right for him! Why do you want to read about such a hard-luck little boy?" I don't know if I was ever able to answer this question to my mom's satisfaction, but I know that this is a character which I could at many times sympathize and empathize with, agonize and laugh out loud over, and just plain enjoy!

Storylines with Charlie Brown which come to mind are many. Who could forget his problems with: eating peanut butter sandwiches in the school playground while trying to get up the nerve to talk to that cute little red-haired girl; Dr. Lucy and her Psychiatrist's Booth; owning a dog like Snoopy ('nuff said!); the kite-eating tree; trying to win a baseball game; and so many other wonderful situations?

I was 3 years old when the first TV

(Continues on Page 39)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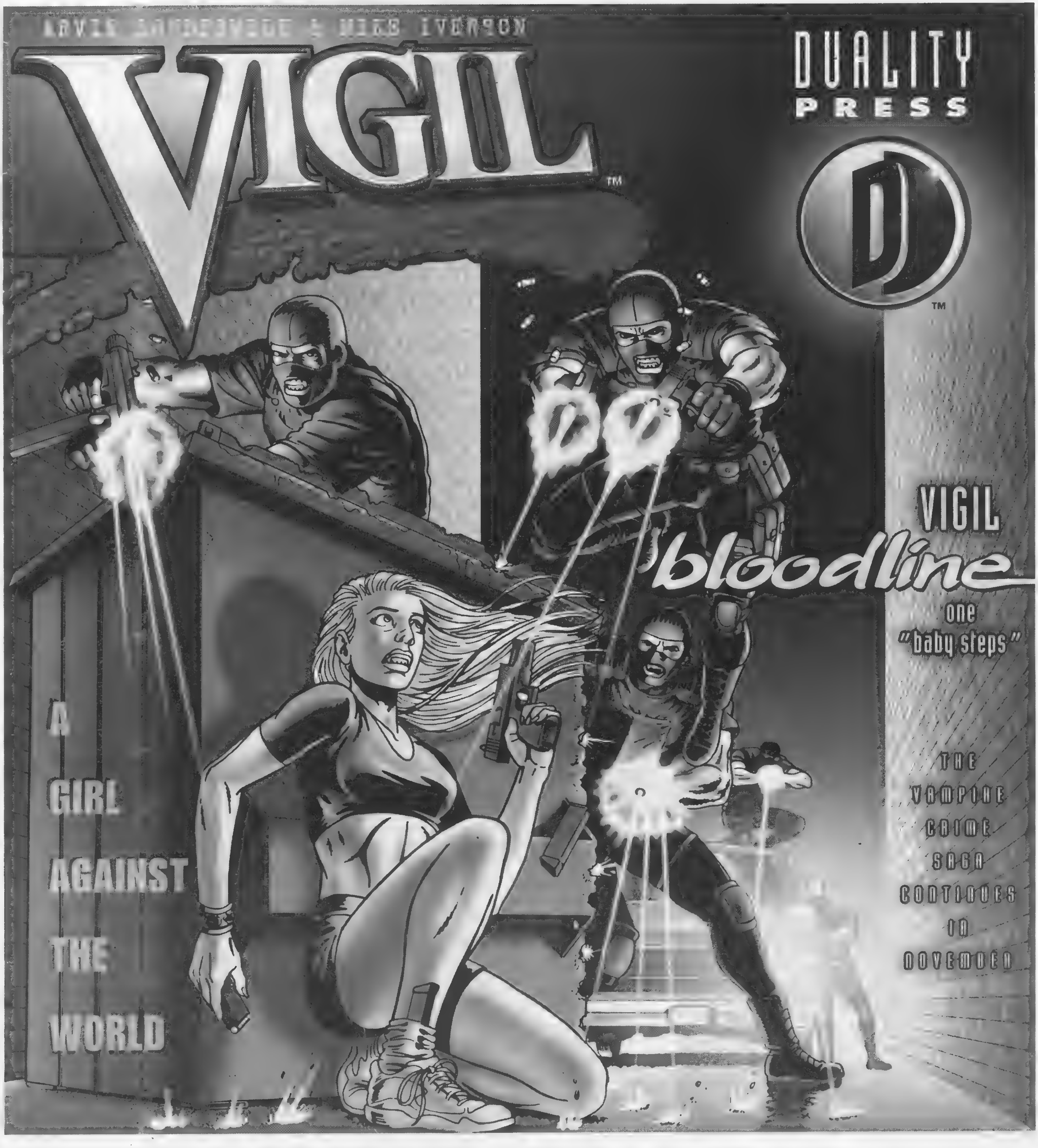
Bob Clarke is a prolific MAD cartoonist. These are the finished originals for 5 of his MAD paperback covers, most of which include the clear overlays with the wording for the cover copy. Mad's work is beautiful and shows his past experience as an advertising artist.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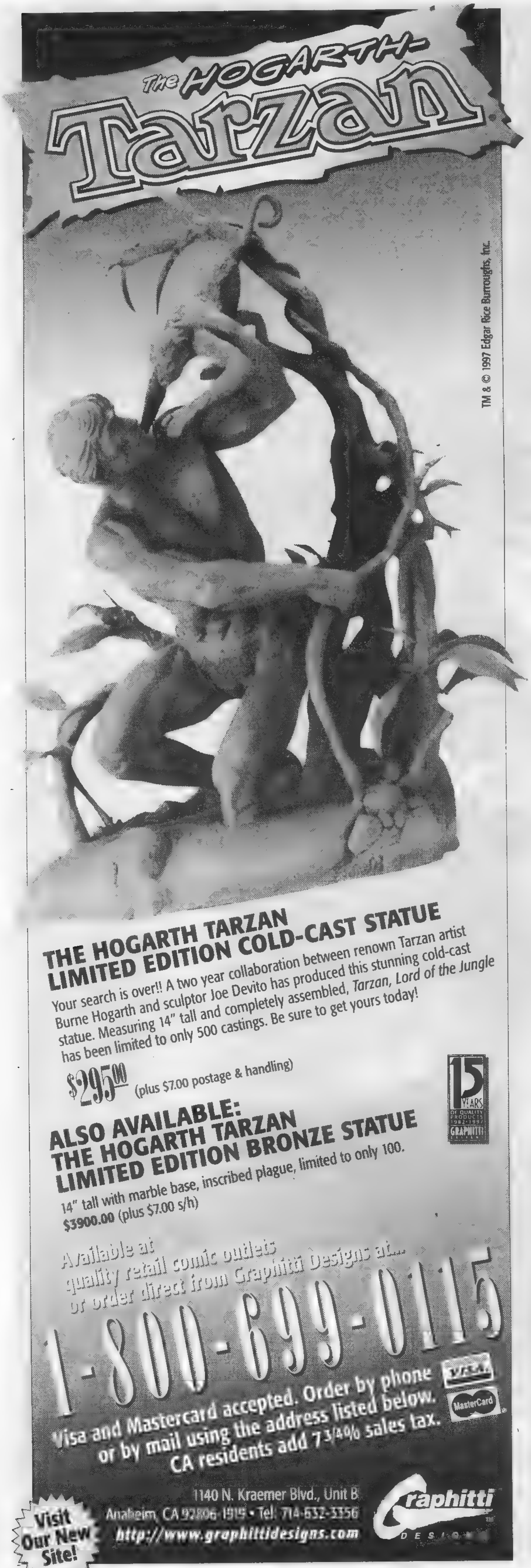

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Mike Dow
Donations Coordinator, CBLDF
330 Market Hill Rd.
Amherst, MA 01002

I am sure that many people in the industry will be sending you tributes to the work Susan Alston has done at the Comic Book Legal Defense Fund. They will, I think, better explain just how much she has done for us all in her four years of constant hard work at the fund. They can also, perhaps, better relate the toll all this work took on her. They can tell you what a terrific job she did at every show she went to, how much she was able to get done (when she was basically by herself), and what a wonderful person she is. I doubt very much, indeed, that I can do half as good a job telling you about all this as Dave Sim or Neil Gaiman.

What I *can* tell you better than almost anyone is this: Susan Alston was a wonderful boss. She appreciated my strengths, tolerated my weaknesses (long enough for me to improve upon them), and never got annoyed because I can't shut up. Moreover, Susan was the first person to give me a job based solely on knowing me and what I could do, as opposed to playing on friendships and family ties.

For this, and more, I shall miss Susan very much and I hope that she'll be asked to join the Board of Directors, so that I'll still be at least sort of working with her. Good luck with your corporate sell-ou — I mean, exciting new career, Susan!

Connor Freff Cochran

Someone forwarded your recent Q&A exchange regarding *D'Arc Tangent* to me, so I thought I'd give you a brief update on the property's status.

Legal matters were settled a few years back (your memory was correct) and control of the rights made clear. Phil Foglio may yet do a comic-book version of his own, within certain limitations imposed by the deal; that's up to him. Meanwhile, I'm here in Hollywood working on several different movies, including — yup — a four-picture series based on *D'Arc Tangent*. Treatments are done, and I am now in the middle of rewrites on the first script.

To everybody with fond memories of D'Arc and Avari T, please pass on this message: Hang in there! Their story has only gotten richer and more dramatic in this transition from comic book to the silver screen. I'm looking forward to sharing it with the world.

[Yay!]

Tony Isabella
P.O. Box 1502
Medina, OH 44258

So I'm reading ***CBG*** #1251 and some thoughts occur to me.

I'm delighted to hear the upcoming Silver Surfer cartoon will "look like Jack Kirby's Silver Surfer." I would have been even more delighted to hear that Jack's family will receive monetary compensation for the use of his style.

I'm delighted to hear about the upcoming Blade movie, since I like both the character and Wesley Snipes. I'm saddened the article about the movie failed to mention Blade creator Marv Wolfman. I'm thoroughly appalled to see no information that anyone at Marvel approached Marv to write the movie adaptation or the various upcoming Blade comic books. Bad form, that.

David Luhn
1840 Juneway Terrace
Fayetteville, AR 72703

CBG #1249 was very enjoyable reading. It was full of so many interesting and humorous articles, I had trouble getting it all read in a week. And what a cover! Being a comics-history buff myself, I almost wish this issue had been a paperback book so I could have put it on my shelf alongside my other books, which include *All in Color for a Dime* and *The Comic-Book Book*.

I did really badly on "The 1997 Mr. Silver Age Trivia Challenge." I scored way low, but, when I read the answers, it was, "Oh yeah, I knew that." "Hembeck's Silver Age Tribute Gallery" was great, too. In fact, this is such a great idea that perhaps he could do reader's requests. The articles on the "Lost" or generally unknown DC comics really captured my interest. It was nice to find out that many of those titles that were so abruptly canceled in the late '70s did, in fact, have conclusions to some degree in other titles: *The Shade* in *Suicide Squad, Showcase* #105 with Deadman in *Adventure* #464, *etc.*

But I have two questions. The article never did directly refer to *Star Hunters* main story that was cut short at least one issue just before the climax. Did this get resolved in any other title? And, regarding the unpublished Ditko Creeper story intended for *Showcase* #106, did that appear as *First Issue Special* #7 or is that some other Ditko Creeper story done after the *Showcase* story?

Wow! ***CBG*** #1249 gave me humor, current info, and comics history. What more could one ask for?

[Does anyone have information concerning ***Star Hunters*** *and/or the Ditko Creeper story?]*

Earl Zimdahl
P.O. Box 3310
Oshkosh, WI 54903

Subject: DC's Archive series.

The top seller is the Legion of Super-Heroes. The market for the Golden Age is passé. DC should give us more of the great 1960s-era work. For example, *Metal Men, Sugar and Spike, Showcase, Adam Strange*, the "New Look" Batman! I would also like to see Wayne Boring's Superman in an Archives edition, perhaps with a George Reeves cover?

On a final note, DC, please give us back Superman.

Marc A. Baker
1734 Provincial Dr.
South Bend, IN 46614

I took your advice and handed out comics for Halloween. I thought you'd be interested in the reactions I received. Boys 7 and up cried for glee, "Cool, a

(Continues on Page 16)

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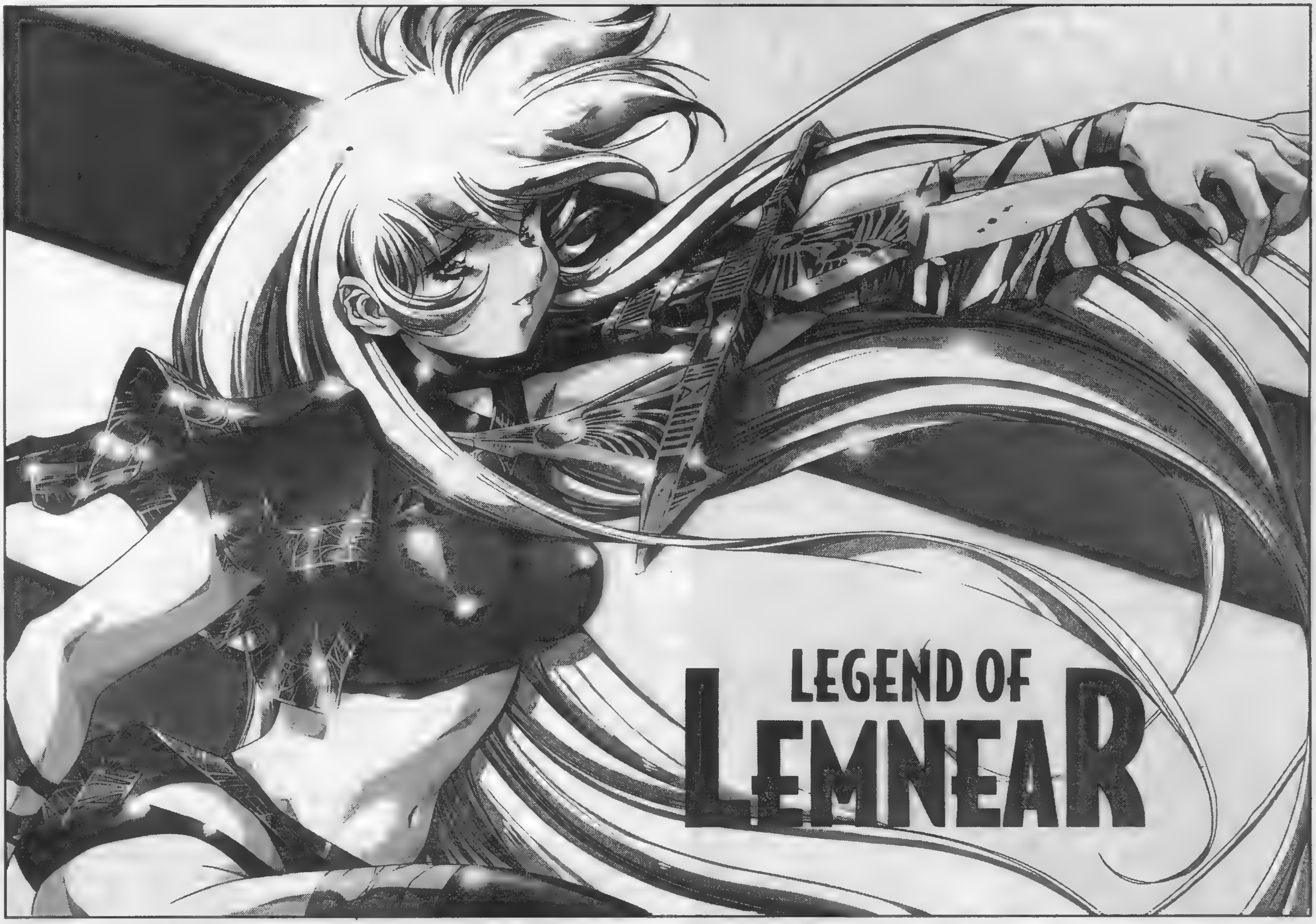

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Oh, So?

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comic!" almost to the man.

Everyone else (including young kids and all girls) looked at me with blank stares.

I handed out New Universe titles, which probably is contrary to the spirit of getting kids interested in comics, but I couldn't part with the stuff I liked, and, even at 25¢ apiece, 100 to 150 comics add up, if you're getting them out of the quarter bins. As Mark Evanier says, "Comics fans are cheap."

Hope you had a Happy Halloween.

[I did, indeed. I still can't locate my stash of remaining Marvel minis, so I handed out candy – and ran out for the first time. What was a hit with the kids for me this year was my wearing a wig my mother made for me years ago: an ordinary wig with added rubber snakes. Reactions varied from "Eeeewwww, ***gross!****" to "I love your hair!" An intriguingly large number drew the classical reference, "Oh, Medusa!" Only one child – a toddler – was upset, and I hurriedly took off the wig and showed how it was made. Response was a slow, tentative smile – so I trust there were no permanent traumas.*

There were comics costumes: one Wolverine lots of Batmen, no Teenage Turtles.]

Larry Nickels
374 Gosfield Gate Rd.
Westerville, OH 43081

Another Halloween has come and gone and, the best I can figure, I had 110 kids come to my door. Calculating that figure gets tricky, because I always forget how much I eat. As always, I passed out the requisite chocolate bars and suckers, but what I *really* want to hand out is comic books.

The only way to continue the health of this industry is to ensure new readers. What better way than to get readers when they're young and when it doesn't cost them anything? While Halloween is the perfect opportunity to encourage new, young readers there are a couple of problems: First, even if I were able to rummage through a 50¢ bin, which would be hard to find in this area, it would cost me about $55, based on 1997 numbers. Who knows how many trick or treaters will visit next year? Second, how do I make sure the comics are appropriate for all children?

I would love to see DC or Marvel put out a four-page mini-comic, packaged 10 to a pack, for $2 or $3. This would bring new readers into the field and allow me to share my hobby with others. I realize this may not be economical for the comics companies but I sure think this idea has merits.

[Marvel did just that (with more pages per comic book) about a decade ago. They were lovely packages, but I have no idea how well they moved off retail shelves.]

Jim Lorrig
53 Ramlen Ct.
Appleton, WI 54915

I really appreciate the price guide being put back in ***CBG***. I use it more for curiosity and dropped the separate publication a year or so after its beginning. I'm not in this hobby to accumulate wealth in a monetary sense, but in the instances that I want to sell or buy, I'll use the guide as a point of reference. A suggestion: Since the Marvel, DC, and Independents are split up over the course of a few months, could you list in every ***CBG*** the most recent issue that the various guides were in. I think for people who use the guide regularly, they would find it useful to know which issue number to pull for the updated listing.

The discussion of Marvel's problems has been covered extensively, with many varying opinions, and I wanted to add another opinion to the mix – but my opinion does not cover just Marvel but other publishers, as well. I began to buy fewer comics from Marvel when it began its proliferation of "family" titles. As an example, I followed Spider-Man when there were three titles a month, I complained when it went to four titles a month, and after two years dropped all four titles to send Marvel a message. Based on recent figures published in ***CBG***, many other fans did the same.

The X-titles continue to grow, mostly in the form of limited series, and I no longer follow half of them. I think the problem with family titles is that, when a fan drops a "title," it is no longer one comic book, but many. To put it another way: "Didn't your mother ever tell you that too much of a good thing isn't good for you?" "Family" titles are a short-term approach to more profits. The reader base does not grow with this approach. The publishers are simply getting more money from the same fans they have.

Now I'm going to contradict my previous statement and say that getting more money from the existing fans is not entirely a bad thing. When I started reading comics (*Uncanny X-Men* #172), that was the only comic book I read for a few months. How did I start reading others? Heck, no, *not* crossovers! Who wants to read a bunch of comics that have strange characters and sometimes storylines that barely have anything to do with the main storyline from the crossover? I have the same opinion of most crossovers as I do of family titles: short-term approach to more profits.

No, what got me reading other comics was guest appearances. At the time, I always thought it was corny that Spider-Man would show up by issue #7 in every new title that was launched. But you know what? If that story was Done in One, in that the guest appearance of Spider-Man didn't start in the other title and then carry back to the Spider-Man comic(s), I generally enjoyed the story. Let me say this again: *I really like guest appearances.* For one, it might invite me to try the other character's title, if it exists, or maybe search out back issues of other titles that have this character. Why? Not because I have to have that other title to enjoy a 50-title crossover, but because I want the title *because I found the character interesting*.

Another reason I enjoy guest appearances is that they tie the universe together and give a creator, whether it is an artist, writer, editor, *etc.*, experience with characters other than the ones they currently work on. I think guest appearances are a healthy way to expand readership with current fans.

I've been trying different titles lately, mostly based on the reviews and recommendations I see in ***CBG***. But I've become a bit jaded and I don't want to point fingers or sound shallow, but it is

(Continues on Page 18)

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Oh, So?

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very frustrating to read a review, decide to order the next issue through a subscription service (Westfield Comics!), and wait eight months because of publishing delays. Heck, Westfield had solicited eight issues of Topps' *X-Files* episode adaptations before I finally said enough is enough and canceled them all.

I think the big loser in this was Westfield, because it had to put the material together for the original solicitations and then issue me credit because the comic books were late. I can see why retailers and subscription services are having a hard time surviving these days. My point: If titles are going to have any chance of succeeding, establish a schedule and stick to it. *Xenozoic Tales* may be published once a year or once every other year (which is a shame), but, once a new issue is announced, it doesn't take eight months to get it to the market.

On a more positive note, *Sable* is back. Yes! I'm really looking forward to this title, since the previous series is my all-time favorite title. Good luck to Mike Grell on the new adventures. Now, if I can just find a publisher to pick up John Gaunt's *Grimjack*, the grin on my face might just be permanent.

P.S. I'm enjoying the theme issues. Keep 'em coming!

[Would other readers find it helpful to have an ongoing list of price guide issues – keeping in mind that they're usually the first issue of each month?]

Rick Norwood
Manuscript Press
P.O. Box 336
Mountain Home, TN 37684

Some time back, I sent you a letter about the fact that the Bravura Gold Stamp people took my money and my stamps and never sent me anything in return.

Not long ago, more than a year after my check cleared, I got the *Bravura Gold* #1s and also the #0, which is the issue I particularly wanted.

I don't know whether it was through your intercession that these were finally sent out. If so, thank you. Incidentally, the return address on these issues was Marvel Comics.

[We think it's simply a case of Marvel's keeping its promises – even those which many may have forgotten. Thanks, Marvel!]

Will Day
P.O. Box 131
Eddington, ME 04428

Tomb of Dracula was my favorite comic book back in the '70s, and Marv Wolfman is an accomplished, professional, highly-regarded writer.

But I cannot forgive him for depicting Count Dracula as a racist boob. If you recall some of the names he called Blade, you know what I mean. What makes it worse is that Wolfman used the comic book as an editorial soapbox in which he would rail against the evils of society. Now isn't racism one such evil? Marv Wolfman made himself sound like a hypocrite.

Twice this year ***CBG*** has printed glowing accolades to *ToD* and Marv Wolfman's so-called "excellent characterization" of Dracula, yet you ignore this "excellent" side of the character as Marv Wolfman chose to portray him.

Count Dracula is a lot of things, most of them pretty bad. But he has too much class than to denigrate anyone's ethnicity.

[Vlad Tepes (the Impaler), who died in 1477, was the son of a man (also named Vlad) nicknamed Dracul (Romanian for "dragon") – which is the source of "Dracula."

Far from having too much "class" to denigrate ethnicity, Dracula hated, for example, the Turks. Mind you, he had his reasons – but he executed offenders (including lots and lots of Turks and, later, Saxons) by the (Turkish) torture of letting their bodies sink gradually onto pointed stakes lodged in their nether regions.

Bram Stoker took the character name for his 1897 novel – 100 years ago, by golly – and changed many, many aspects of the historical man for the purposes of his fantasy novel. Marv, in turn, changed aspects of Stoker's character for use in Marvel's comics. You need to keep in mind in the case of Stoker's character, as well as Marvel's, that – while understandable – neither character was ever intended as a role model. Racism is only one of the negative aspects of the Marvel version – a trait as unloveable as, say, eager blood-letting of helpless victims.

For a version of a gentler, kinder Dracula, you might enjoy Fred Saberhagen's ***The Dracula Tape*** *– a happy dessert after consumption of Stoker.]*

Jim Simants
1742 Oliver St.
Whiting, IN 46394

I had a good time this year at both the Chicago and San Diego conventions, with just a couple of discouraging events.

The Chicago Con is the one of which I never take full advantage but should. Even though I travel relatively close to the Rosemont Convention Center most days on the way to work, I usually don't spend a large amount of time at this con; I just take a half day off on Friday and zip over for the afternoon.

But this year I attended on Saturday and enjoyed myself tremendously. The schedule of events wasn't included with the packet they handed me when I paid admission, and it was a pain to get back through the line to find out how to get one. Eventually, I asked a woman in the line, and she directed me to a pile of schedules on another table, saving me an unnecessary wait. But I wish someone had put up a sign or something to save me the grief; the day's schedule is a pretty important part to find missing. Otherwise, I had fun getting some good deals and checking out the displays and tables.

Jay Hosler of *Cow-Boy* fame called out to me, when he noticed me peering under someone's arm trying to see what was on his table. When I saw it was a full-sized *Cow-Boy* comic book, I snatched one up. (I love the strip in ***CBG***.) Jay was totally cool, and we talked briefly about his creation and what he was up to. Jay made me feel at ease and it was great talking to him. Good comic book, too.

"The McLauchlin Group" panel, where several creators answered questions in a forum similar to television's McLaughlin Group, was at times hilarious. I was impressed with Jeph Loeb's speech reacting to the repeated refer-

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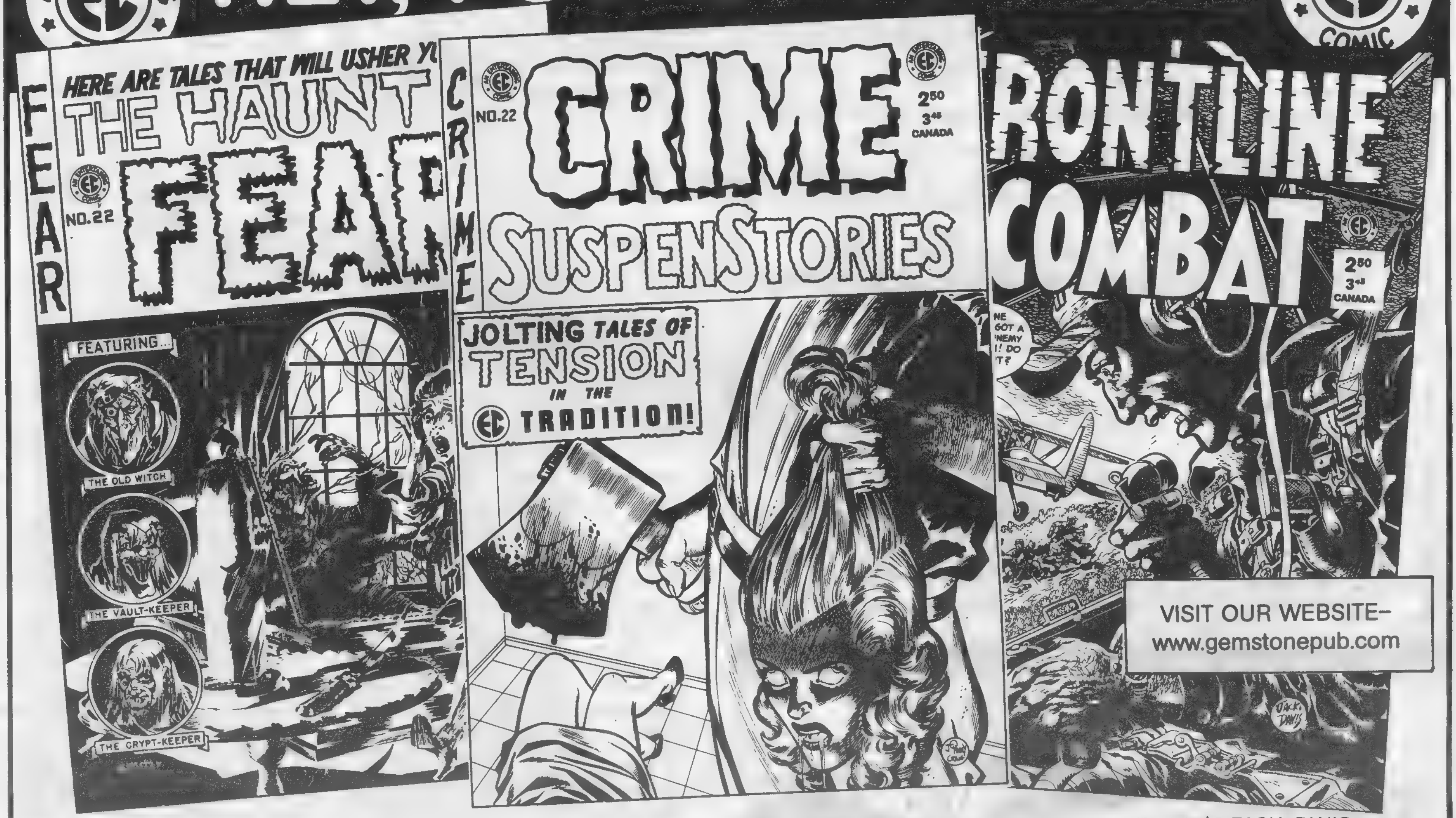
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Oh, So?

From Page 18

ences that *Agent America* was a rip-off of *Captain America*. I didn't view his response as a meltdown, minor or otherwise. He expressed his viewpoint passionately, yes, but effectively.

I always love the San Diego con. I make it one of my major vacations of the year. I attend all four days and occasionally tack on two or three days in Las Vegas in order to totally exhaust myself. It's wonderful to totally immerse myself in my hobby for this short period, a rare indulgence, indeed. This year's con was great fun, as always. I love the sheer enormity of the dealers' room, people-watching (all the various ages, races, *etc.*, of fans), and finding terrific deals in abundance.

Unfortunately, this year held two disappointments: one minor, one major (to me, anyway). The first thing I do upon arriving is pore through the program, looking for the best panel discussions. This year I was thrilled to see that celebrities involved with one of my favorite shows, *Buffy the Vampire Slayer,* would appear in a ticket-required presentation. I sped up the stairs to get a ticket on the day they became available. I bought a camera at the convention-supplies booth, intending to get some good pictures. (The booth is great, by the way. You pay a little more but less than you could for the convenience it offers.)

I arrived outside the door where the panel was to take place about half an hour early. When the doors opened and attendees of the previous panel streamed out, one of the guards informed me that I could not enter until the room was empty. Our eyes met several times as I waited to get in. He and a couple other attendants shooed me back out at least twice when I thought it was OK to enter. By then, several other people were waiting at the door, as well. About two minutes before the event was to begin, these same guards announced that we must get in line at the Under-the-Sails area. And, naturally, the line there was quite long by then. I felt cheated but I got in line, anyway. As the line moved into the room, several groups of fans (not separate individuals, but groups) mixed into the line midstream, ignored by more guards who were right in front of them. I ended up many rows back; my pictures show distant blobs that could be humans far off in the darkness.

I was so angry I decided, possibly irrationally, that I wouldn't return to the con next year. They couldn't tell you when you got the ticket that you should wait somewhere other than where you waited for any other panel? If not then, how about any of the times they saw me waiting at the door or the times they directly addressed me, telling me to wait outside? They saw me take two steps out into the hall and didn't say a word to tell me that that wouldn't be good enough. No signs were posted; apparently, they eventually told fans who had arrived at other entrances. It marred the entire weekend for me.

The other discouraging encounter stemmed from Ralph Macchio's casual dismissal of fans' concerns over bringing back Norman Osborn during the Spider-Man panel. He said something like "Every character can come back; it's the reality of comics." I remember at last year's con, Marvel divulged that the clone saga would end with the revelation that some other character had been behind it all from the start.

After the ridiculousness of the clone junk, my mind sought out an even more idiotic way Marvel could top it. I almost stood up then and pleaded, "Please, *please*, don't let it be Norman Osborn." I'm sure I wasn't the only one dreading that. Few occurrences in any character's continuity contain truly character-defining moments. With Spider-Man, the arc including the deaths of Gwen Stacy and Norman Osborn was definitely one of them. Changing these important stories now cheapens the character. What's next: Uncle Ben has been secretly aiding Doc Ock for years?

And seeing how the storyline has progressed with *Spectacular Spider-Man* #250, it's even worse than I'd imagined. Characters do intensely stupid things so the story flows the way the writers wish. Having Osborn back is really bad, but depicting it so that no evidence was ever discovered that he was The Green Goblin — by insurance companies, police, estate settlers, lawyers, *etc.* — after his "death" is basically telling the readers that we're fools who will accept any plot. *Melrose Place* wouldn't present something this contrived.

However, the big problem that continues to plague me is my sometimes overwhelming shyness that prevents full enjoyment of many activities. Strolling by the Marvel booth, I was amazed to see Peter David sitting there with a short autograph line. I have waited for maybe two autographs in my 20-year convention-going life, mainly because I never know what to say. I don't really care about the signature; I just want to meet the creator and perhaps miraculously say something meaningful. Buoyed by courage from standing in the *Buffy* autograph line, where I didn't say anything to the stars but *did* have a conversation with two others in the line, I entered the Marvel queue.

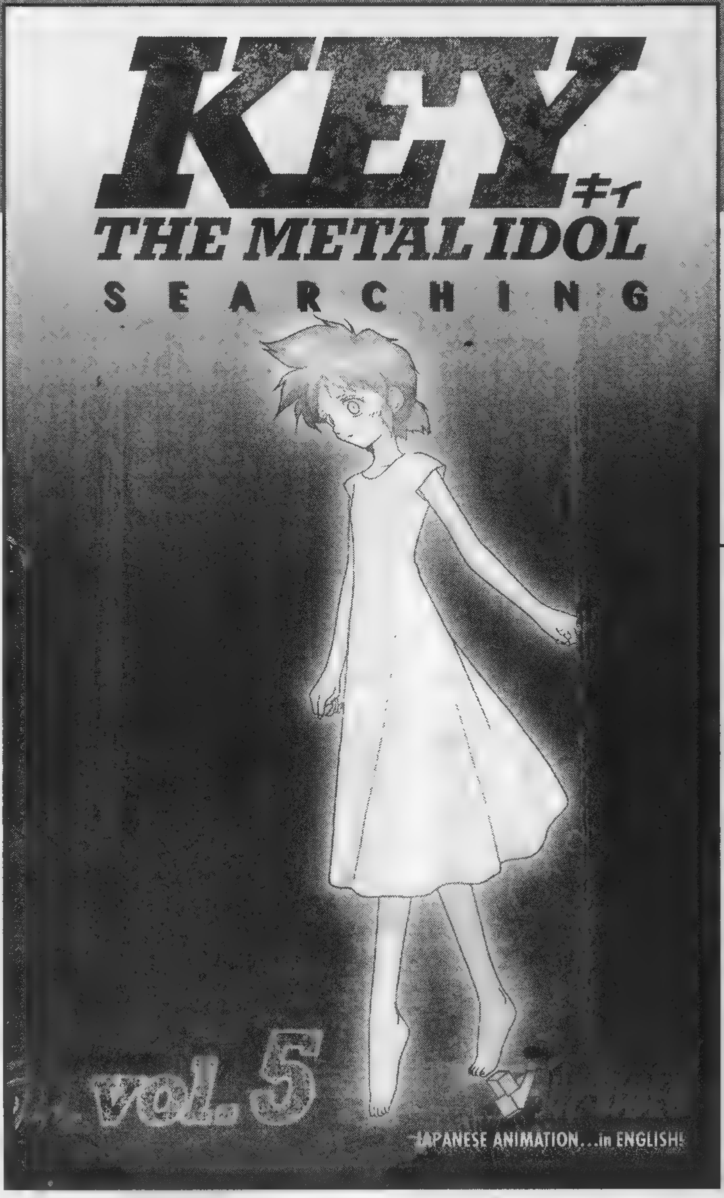
It was quickly my turn before Peter. (That sounds Biblical, doesn't it?). My mind raced: Tell him you love his Hulk, tell him you liked *X-Factor*, say something about the *Star Trek* novels — "Hi," I said. "Hi," he replied and signed a comic. Deeply moving stuff. I muttered something about wishing he could write *Fantastic Four* after I had already moved past him, ready to flee back to my hotel.

Oh, but it wasn't over. To my shock, the gauntlet contained several others, all looking up at me for some kind of non-autonomous response. First was Bobbie Chase. I thought, "Come on, man. You know her work. What is it? Something good, something recent." I didn't even manage to say hello this time; the most I could do was meekly smile. Of course, later I remembered how unexpectedly good Marvel's *Star Trek* line was under her helm and how cool it would be to tell her that. Sigh.

When I saw Bob Harras, at least I remembered his masterful take on The Vision and the way he torturously fed us slow pieces leading to his returning emotions. Now that I could talk, I figure I said about five paragraphs of information in three seconds. "Uhh, thank you," he answered, looking ready to push his chair back and bolt, if necessary.

But, most of the time, I loved both shows and will have a hard time waiting for next year (and,

(Continues on Page 22)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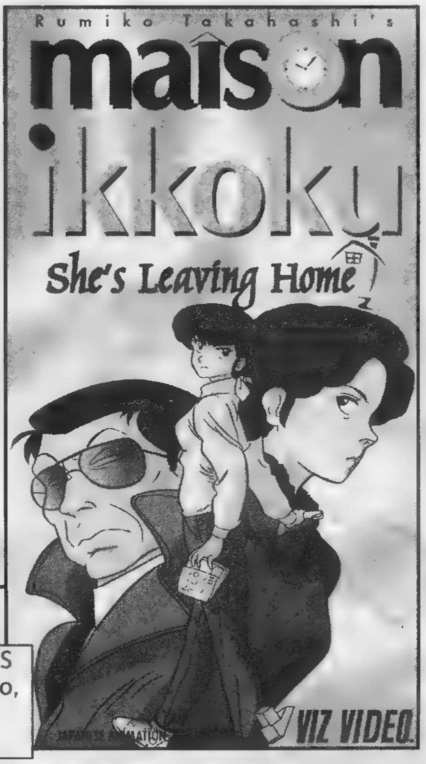
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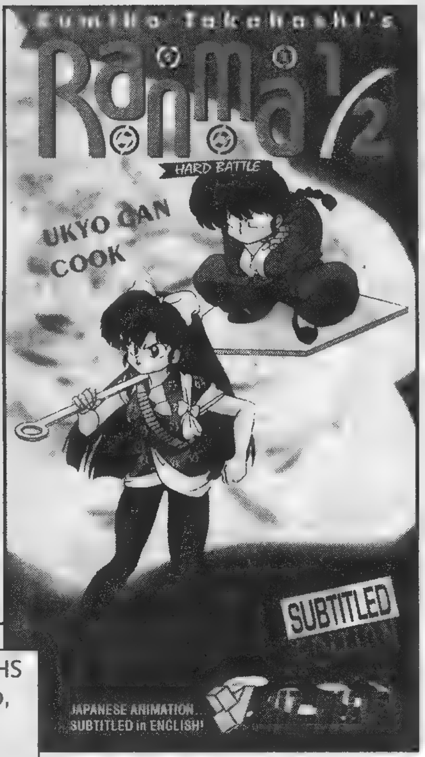
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Oh, So?

From Page 20

of course, I'll be at both again).

Oh yes, one more thing: I'm glad I was able to attend the Mark Gruenwald Memorial panel. Seeing the video of the fun orchestrated at the Marvel offices by him made me sorry I had never met him. At times during this proceeding I was deeply moved. (But, convention organizers, please place the screens on stands so the *entire* audience can see these presentations, instead of just the people on the aisle.) Though I didn't know him, I'll miss him.

[At the Old Time Radio convention I just attended, I spent about 10 minutes trying to think of something – anything – to say to Jeanette Nolan, whose work I admired on radio and TV. ***Dirty Sally*** *had been one of the favorite TV shows of my daughter, Valerie, who turned 7 the day after the show went off the air. Valerie and I tried to think of any sort of "cool" message to address to the delightful actress – and failed utterly.*

On the other hand, we fared better with some of the other celebrities we admired there.

Here's a trick – though, as noted, you won't always be able to make it work: Chances are that, if you admire a person, you have a question you've always wanted to have answered about that person. Here's your chance to ask it. In a worst-case scenario, you won't get your answer; in the best case, you'll not only learn something, you'll have had a conversation with someone you admire.

It's not too soon to start thinking of questions for 1998.]

Grey Wolfe
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In all the columns and articles in issue #1240, none seem to mention the biggest flaw in the entire *Star Trek* series: Where are all the enlisted folks? There have only been two that I can recollect, Chief O'Brien and Yeoman Rand.

Poor Chief O'Brien. Everyone outranks him. Can you imagine being outranked by everybody else on whatever ship or station you were assigned to? Even Wesley Crusher outranked him. Poor guy has to be stuck doing all the completely disgusting duties. "Chief, the transporters need to be cleaned. Transporting seems to make the [insert your favorite alien race here] nauseated." "Chief, the replicators are down. Make some coffee before you fix them." "Chief, the tribbles escaped into Airlock Four. We've removed them, but the tribble poop needs to be cleaned up." As we all know, the tribble poop rolls downhill, and poor Chief O'Brien is at the bottom of the hill.

As for Yeoman Rand, she would have had Kirk court-martialed faster than you say Tailhook. "Sir, I'd like to report that Captain Kirk has continuously made suggestive gestures and glances toward me. This has included verbal comments, unnecessarily touching my hands, and subjecting me to wearing this ridiculously short skirt."

"Lt. Uhura, do you have anything to add?"

"Yes, I'd like to state for the record that I, too, have been subjected to wearing this demeaning mini-skirt style uniform throughout our five-year voyage. In addition, Captain Kirk has kissed me without any provocation on my part. He claims that he was under the control of some malicious being; however, I feel that this is an excuse on his part to avoid the responsibility for his actions."

"But wasn't that kiss the first interracial kiss to be seen on television and, thus, a progressive moment of the television era?"

"Sure, that's what he wants you to believe. It was just one more excuse for him to get away with harassing women. And it wasn't just us women on the ship, either. Every time we visited some planet, he would neglect his duties as captain of the ship and transport to the planet, just so he could meet the women. He even got into a fight with the first officer over some woman, again refusing to take responsibility, claiming that some Vulcan ritual was the cause. And on one occasion, when all the adults on the planet had died due to some disease, he went after some underage girl. I even heard he tried to make it with some rock-like, silicon-based creature when he found out that she was female."

But back to the original topic: Where is the enlisted corps?

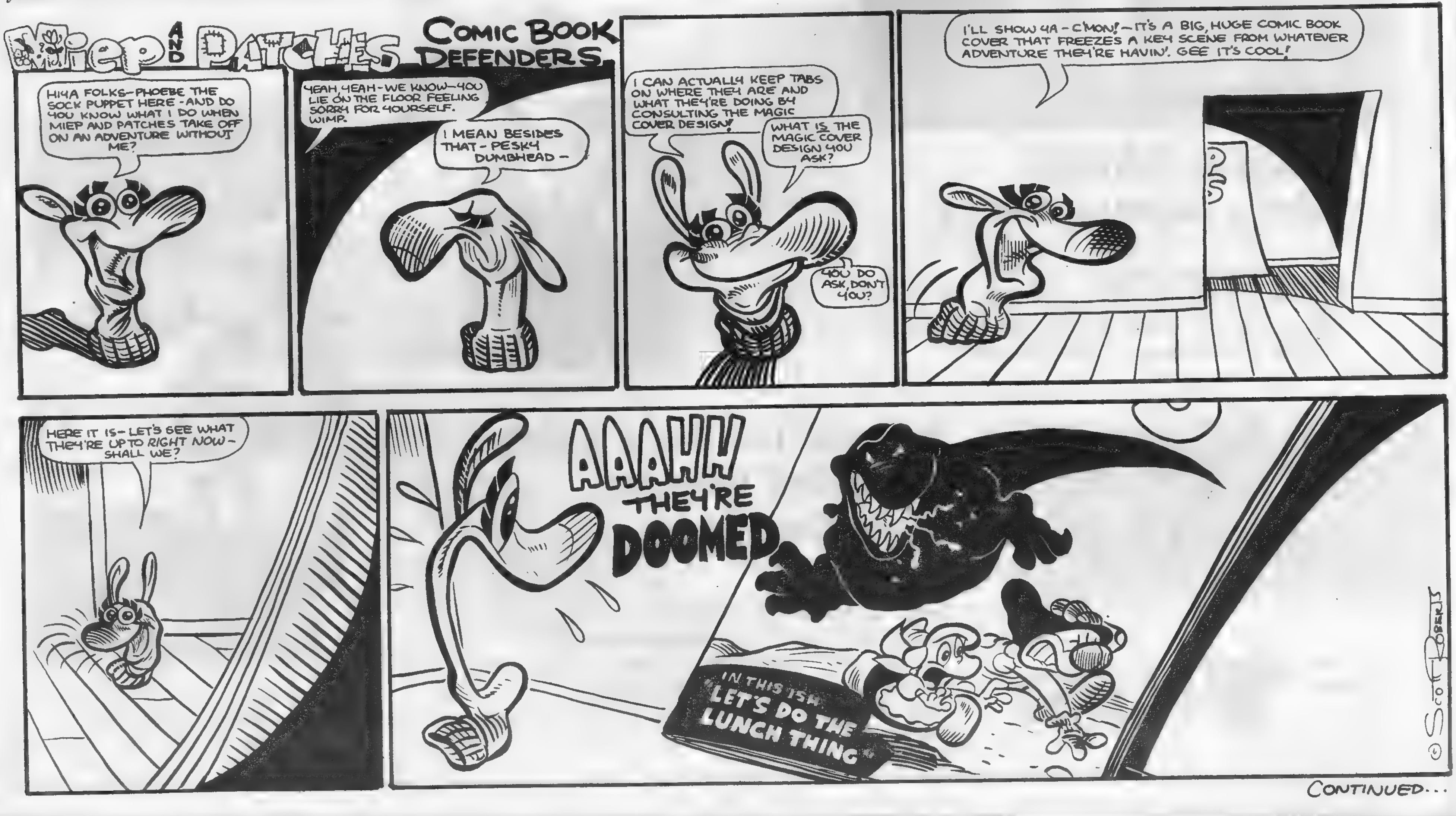
Anyone who is in today's military will tell you that, without an enlisted corps, nothing would really happen. All those technicians in engineering – enlisted. Sure, you would have a few officers assigned, but they would be there to supervise the overall department. The landing parties – enlisted. The Air Force is the only service where the enlisted send the officers out to be killed; in all the other services, it is the enlisted personnel who wind up being the cannon fodder. The landing parties should consist of one senior enlisted and several junior enlisted personnel.

You might have a junior officer (either a lieutenant or an ensign), if you had a large enough party (about 20 people). You wouldn't beam down the captain and the first officer and your only medical doctor for more than 400 people into a potentially hostile environment. That showed a lot of intelligence. And then they would always face the same direction. Didn't anyone ever figure that if everyone faced out, they couldn't then be attacked from the rear?

Another thing: When do these guys sleep? When the captain's awake and on the bridge, we have a bridge crew. Then, when he (or she, depending on which series you're watching) is awakened in the middle of the night, it's the same bridge crew. Working the 12-hour shifts that many military people are doing today is bad enough, but I hate to have to work 24 shifts.

And what's all the fuss about *DS9* being too dark? Of course it's going to be darker. It's the nexus point for 50 different governments, all with different political and trading agendas. Any time you deal with politics or trade, individuals are always sneaky, underhanded, and generally untrustworthy. Add the fact that you're dealing with Ferengi, Klingons, Khardasians, *et al.*, and things get even worse. You people need to quit being so analytical and critical of things. Jeez, it's only a TV series. (Or is that a movie series? Well, you get my point.)

May The Force be – I mean, live long and prosper.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YEAH, YEAH–WE KNOW–YOU LIE ON THE FLOOR FEELING SORRY FOR YOURSELF. WIMP.
I MEAN BESIDES THAT–PESKY DUMBHEAD–
I CAN ACTUALLY KEEP TABS ON WHERE THEY ARE AND WHAT THEY'RE DOING BY CONSULTING THE MAGIC COVER DESIGN!
WHAT IS THE MAGIC COVER DESIGN YOU ASK?
YOU DO ASK, DON'T YOU?
I'LL SHOW YA–C'MON!–IT'S A BIG, HUGE COMIC BOOK COVER THAT FREEZES A KEY SCENE FROM WHATEVER ADVENTURE THEY'RE HAVIN'. GEE IT'S COOL!
HERE IT IS–LET'S SEE WHAT THEY'RE UP TO RIGHT NOW–SHALL WE?
AAAHH THEY'RE DOOMED
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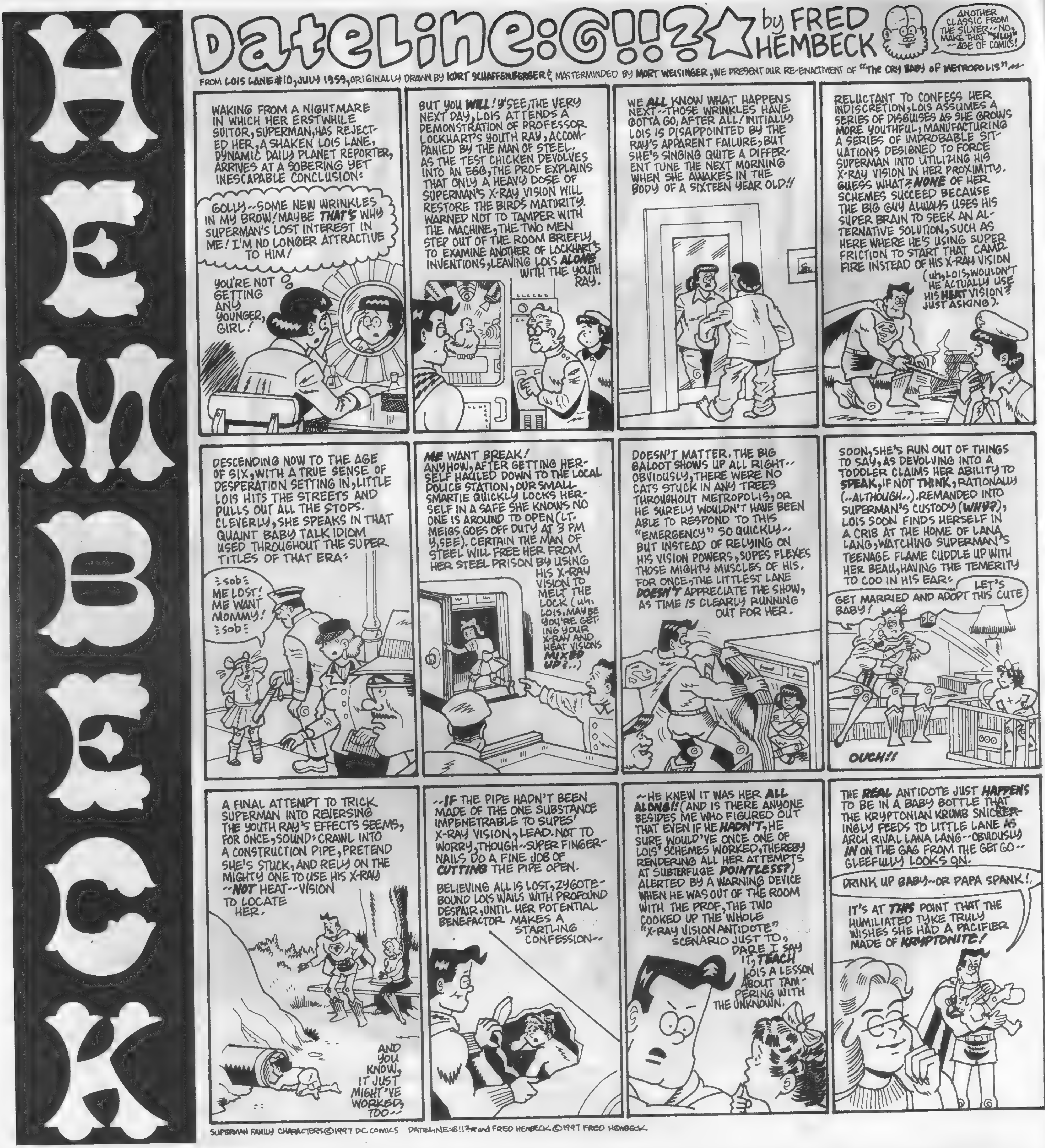
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ANOTHER CLASSIC FROM THE SILVER--NO, MAKE THAT "SILLY"--AGE OF COMICS!
FROM LOIS LANE #10, JULY 1959, ORIGINALLY DRAWN BY KURT SCHAFFENBERGER & MASTERMINDED BY MORT WEISINGER, WE PRESENT OUR RE-ENACTMENT OF "THE CRY BABY OF METROPOLIS"
WAKING FROM A NIGHTMARE IN WHICH HER ERSTWHILE SUITOR, SUPERMAN, HAS REJECTED HER, A SHAKEN LOIS LANE, DYNAMIC DAILY PLANET REPORTER, ARRIVES AT A SOBERING YET INESCAPABLE CONCLUSION:
GOLLY--SOME NEW WRINKLES IN MY BROW! MAYBE THAT'S WHY SUPERMAN'S LOST INTEREST IN ME! I'M NO LONGER ATTRACTIVE TO HIM!
YOU'RE NOT GETTING ANY YOUNGER, GIRL!
BUT YOU WILL! Y'SEE, THE VERY NEXT DAY, LOIS ATTENDS A DEMONSTRATION OF PROFESSOR LOCKHART'S YOUTH RAY, ACCOMPANIED BY THE MAN OF STEEL. AS THE TEST CHICKEN DEVOLVES INTO AN EGG, THE PROF EXPLAINS THAT ONLY A HEAVY DOSE OF SUPERMAN'S X-RAY VISION WILL RESTORE THE BIRD'S MATURITY. WARNED NOT TO TAMPER WITH THE MACHINE, THE TWO MEN STEP OUT OF THE ROOM BRIEFLY TO EXAMINE ANOTHER OF LOCKHART'S INVENTIONS, LEAVING LOIS ALONE WITH THE YOUTH RAY.
WE ALL KNOW WHAT HAPPENS NEXT--THOSE WRINKLES HAVE GOTTA GO, AFTER ALL! INITIALLY LOIS IS DISAPPOINTED BY THE RAY'S APPARENT FAILURE, BUT SHE'S SINGING QUITE A DIFFERENT TUNE THE NEXT MORNING WHEN SHE AWAKES IN THE BODY OF A SIXTEEN YEAR OLD!!
RELUCTANT TO CONFESS HER INDISCRETION, LOIS ASSUMES A SERIES OF DISGUISES AS SHE GROWS MORE YOUTHFUL, MANUFACTURING A SERIES OF IMPROBABLE SITUATIONS DESIGNED TO FORCE SUPERMAN INTO UTILIZING HIS X-RAY VISION IN HER PROXIMITY. GUESS WHAT? NONE OF HER SCHEMES SUCCEED BECAUSE THE BIG GUY ALWAYS USES HIS SUPER BRAIN TO SEEK AN ALTERNATIVE SOLUTION, SUCH AS HERE WHERE HE'S USING SUPER FRICTION TO START THAT CAMPFIRE INSTEAD OF HIS X-RAY VISION
(uh, LOIS, WOULDN'T HE ACTUALLY USE HIS HEAT VISION? JUST ASKING).
DESCENDING NOW TO THE AGE OF SIX, WITH A TRUE SENSE OF DESPERATION SETTING IN, LITTLE LOIS HITS THE STREETS AND PULLS OUT ALL THE STOPS. CLEVERLY, SHE SPEAKS IN THAT QUAINT BABY TALK IDIOM USED THROUGHOUT THE SUPER TITLES OF THAT ERA:
:sob: ME LOST! ME WANT MOMMY! :sob:
ME WANT BREAK! ANYHOW, AFTER GETTING HERSELF HAULED DOWN TO THE LOCAL POLICE STATION, OUR SMALL SMARTIE QUICKLY LOCKS HERSELF IN A SAFE SHE KNOWS NO ONE IS AROUND TO OPEN (LT. MEIGS GOES OFF DUTY AT 3 PM Y'SEE). CERTAIN THE MAN OF STEEL WILL FREE HER FROM HER STEEL PRISON BY USING HIS X-RAY VISION TO MELT THE LOCK (uh, LOIS, MAYBE YOU'RE GETTING YOUR X-RAY AND HEAT VISIONS MIXED UP?..)
DOESN'T MATTER. THE BIG GALOOT SHOWS UP ALL RIGHT--OBVIOUSLY, THERE WERE NO CATS STUCK IN ANY TREES THROUGHOUT METROPOLIS, OR HE SURELY WOULDN'T HAVE BEEN ABLE TO RESPOND TO THIS "EMERGENCY" SO QUICKLY--BUT INSTEAD OF RELYING ON HIS VISION POWERS, SUPES FLEXES THOSE MIGHTY MUSCLES OF HIS. FOR ONCE, THE LITTLEST LANE DOESN'T APPRECIATE THE SHOW, AS TIME IS CLEARLY RUNNING OUT FOR HER.
SOON, SHE'S RUN OUT OF THINGS TO SAY, AS DEVOLVING INTO A TODDLER CLAIMS HER ABILITY TO SPEAK, IF NOT THINK, RATIONALLY (..ALTHOUGH..). REMANDED INTO SUPERMAN'S CUSTODY (WHY?), LOIS SOON FINDS HERSELF IN A CRIB AT THE HOME OF LANA LANG, WATCHING SUPERMAN'S TEENAGE FLAME CUDDLE UP WITH HER BEAU, HAVING THE TEMERITY TO COO IN HIS EAR:
LET'S GET MARRIED AND ADOPT THIS CUTE BABY!
DC
OUCH!!
A FINAL ATTEMPT TO TRICK SUPERMAN INTO REVERSING THE YOUTH RAY'S EFFECTS SEEMS, FOR ONCE, SOUND: CRAWL INTO A CONSTRUCTION PIPE, PRETEND SHE'S STUCK, AND RELY ON THE MIGHTY ONE TO USE HIS X-RAY--NOT HEAT--VISION TO LOCATE HER.
AND YOU KNOW, IT JUST MIGHT'VE WORKED, TOO--
--IF THE PIPE HADN'T BEEN MADE OF THE ONE SUBSTANCE IMPENETRABLE TO SUPES' X-RAY VISION, LEAD. NOT TO WORRY, THOUGH--SUPER FINGERNAILS DO A FINE JOB OF CUTTING THE PIPE OPEN.
BELIEVING ALL IS LOST, ZYGOTE-BOUND LOIS WAILS WITH PROFOUND DESPAIR, UNTIL HER POTENTIAL BENEFACTOR MAKES A STARTLING CONFESSION--
--HE KNEW IT WAS HER ALL ALONG!! (AND IS THERE ANYONE BESIDES ME WHO FIGURED OUT THAT EVEN IF HE HADN'T, HE SURE WOULD'VE ONCE ONE OF LOIS' SCHEMES WORKED, THEREBY RENDERING ALL HER ATTEMPTS AT SUBTERFUGE POINTLESS?) ALERTED BY A WARNING DEVICE WHEN HE WAS OUT OF THE ROOM WITH THE PROF, THE TWO COOKED UP THE WHOLE "X-RAY VISION ANTIDOTE" SCENARIO JUST TO, DARE I SAY IT, TEACH LOIS A LESSON ABOUT TAMPERING WITH THE UNKNOWN.
THE REAL ANTIDOTE JUST HAPPENS TO BE IN A BABY BOTTLE THAT THE KRYPTONIAN KRUMB SNICKERINGLY FEEDS TO LITTLE LANE AS ARCH RIVAL LANA LANG--OBVIOUSLY IN ON THE GAG FROM THE GET GO--GLEEFULLY LOOKS ON.
DRINK UP BABY--OR PAPA SPANK!
IT'S AT THIS POINT THAT THE HUMILIATED TYKE TRULY WISHES SHE HAD A PACIFIER MADE OF KRYPTONITE!

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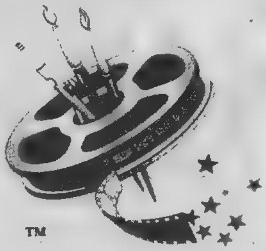

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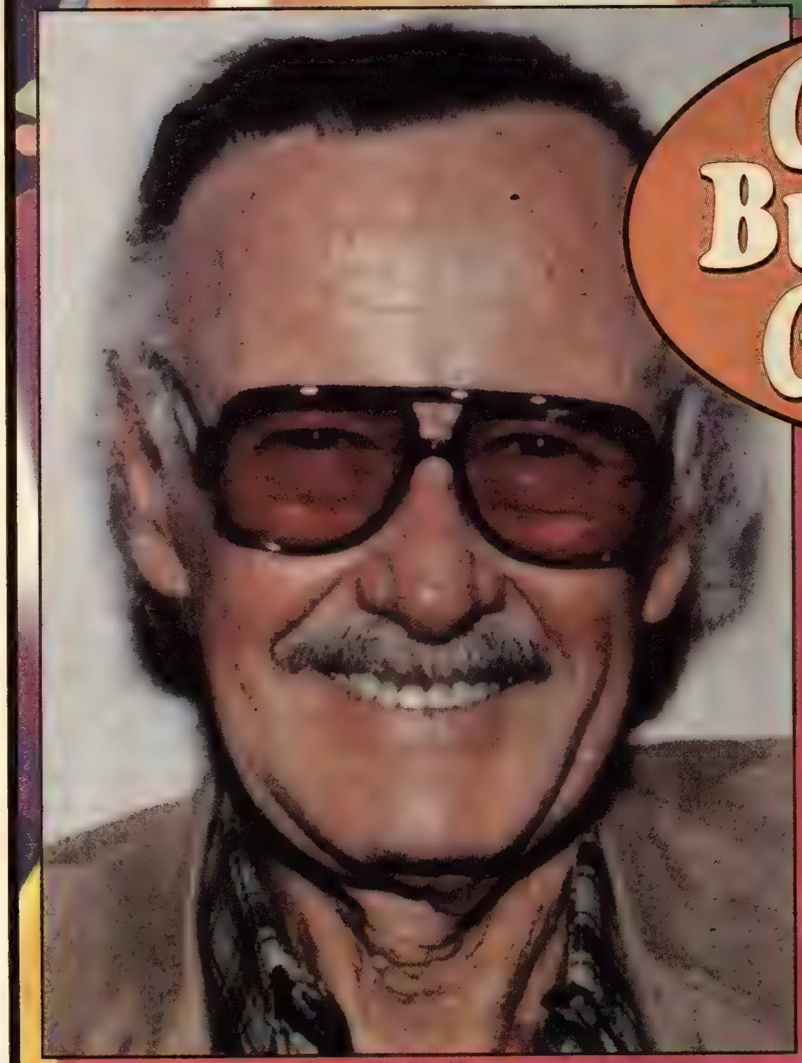

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NUFF SAID ! ! !

‘Sparky’ says:

Transcribed by Brent Frankenhoff

*[**Editor’s note:** On May 14, 1994, Charles Schulz addressed the National Cartoonists Society. The following quotes are taken from that lecture, thanks to the videotape generously provided by Shel Dorf.]*

Happy Birthday
Charles Schulz

Schulz to Mort Walker: “How come the sarge [in *Beetle Bailey*] is a tech sergeant and not a first sergeant?”

Walker: “So he can get promoted.”

Innocence:

I have never, *absolutely never*, done anything that I would consider the least bit offensive. There are no fire hydrants in my strip; there are no toilet bowls. Some artists these days are obsessed with drawing toilet bowls. I told this to Lee Mendelson way back when we first started doing television shows; “There’s still a market for innocence.”

Photo by Jeannie Schulz

Beginnings: Back when I used to work at the correspondence school, Art Instruction Inc., it was a wonderful place to get started, because the atmosphere was not unlike that of a newspaper office. All of the instructors were very bright people; they were all ambitious; each one had his or her own desire, whether that was to be a fashion artist or a cartoonist or a painter. Frank Wendt, the old-time cartoonist, sat right in front of me and he was the one who taught me that, in order to draw something, draw it from life first. You can’t cartoon something until you know how to draw it accurately first.

He did a lot for me, but, when I first started doing my strip, after work I would go downstairs to the stockroom where I would find nice pieces of cardboard and wrapping paper — and they gave me the room to work at after I did the job as instructor, so it was a wonderful place to be. I used to go down, get the cardboard, come up, fold the strips in half, and wrap them up — and then I took them over to a little subsidiary postal clerk and I did this for several weeks.

One morning, I went in there, and he looked at me and said, “You bring these packages in each week and send them to United Features Syndicate. What is that?”

And I said, “Well, it’s a newspaper syndicate and they distribute and sell comic strips.”

“You mean, like *Dick Tracy*?” he asked.

“Oh, yeah, something like *Dick Tracy*,” I said.

He then asked, “Well, where’s your Cadillac?”

“I don’t have a Cadillac.”

“Well, what is it you draw?”

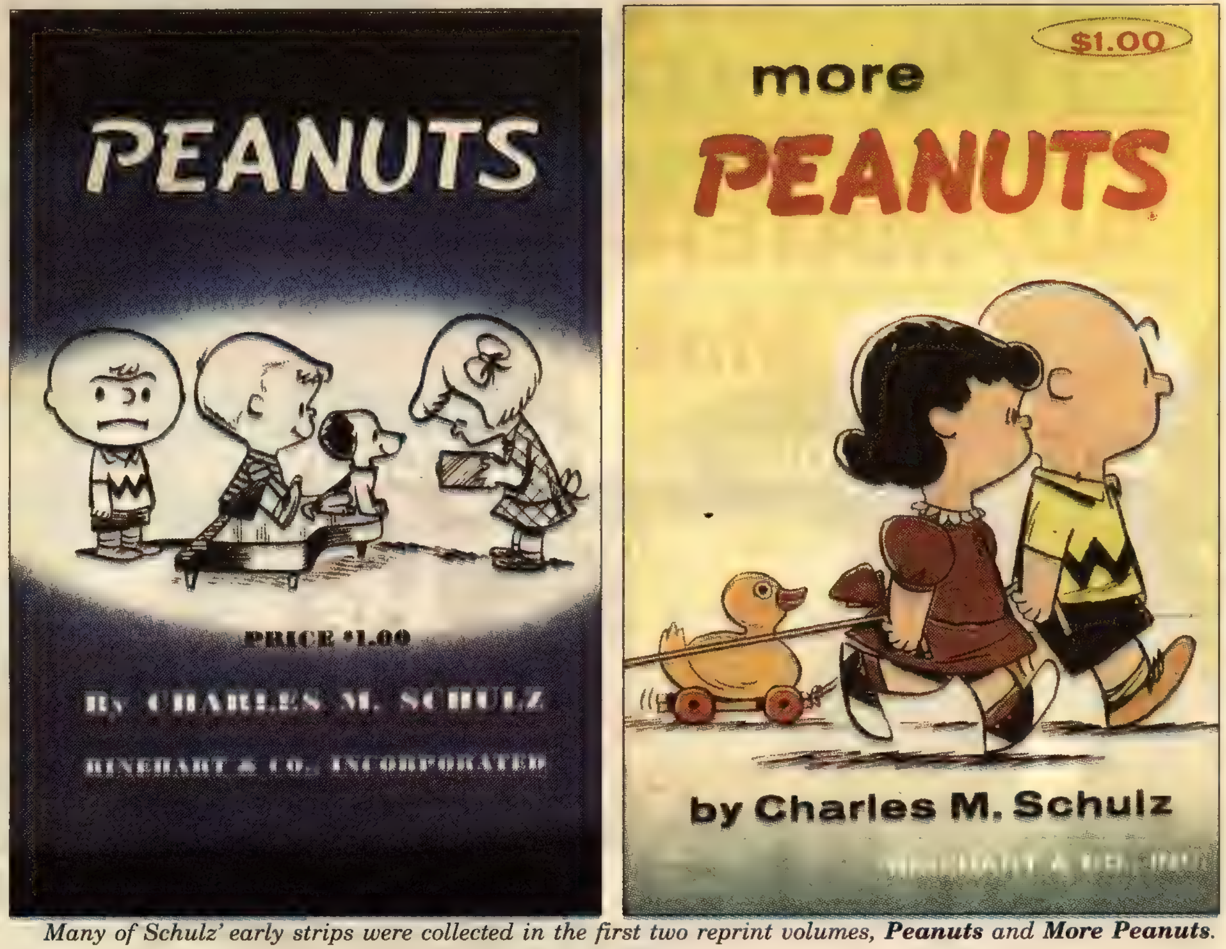
“A little strip — it runs in the evening paper — about a kid and his dog,” I replied and I know I didn’t use the word *Peanuts*, because I hate it.

“Well, I’ll try and read it,” he said.

Several days later I had another batch of strips ready and I came back to the postal clerk and handed him the package to be mailed out, and he said, “Oh, I read your strip last night. I didn’t think much of it.”

I was reminded of that incident, because a couple of weeks ago … I was reminded of this: that, when I look back at all the strips, as I do, I can honestly say that I still get just the same thrill at the end of the week. When I’ve drawn that thing for Monday through Saturday, and I feel that I’ve thought of some pretty good ideas and that they’ve been drawn the best that I can draw them — it’s a nice feeling to know that they’re going to be mailed out and that I’ve done it again.

Because, back in Minneapolis, when I used to go to that little post office, I had the same feeling: that I had done a good batch of strips and it was a great feeling to wrap them up and mail them in and know that I had done something that not everyone could do. That feeling is still there.



Many of Schulz’ early strips were collected in the first two reprint volumes, ***Peanuts*** *and* ***More Peanuts****. Do you have all of the reprinted strips? Turn to Page 36 and see.*

What's in a name?

The strip was originally called *Little Folks*, which was not so great, but a man named Tack Knight had drawn a comic strip called *Little Folks* and, when he heard about it — he was already retired — but he thought maybe he might do something with it someday, he asked that we not use the title. The syndicate said, "Well, think of something new," and the best I could come up with was *Charlie Brown* or *Good Ol' Charlie Brown*. I didn't know Snoopy was going to become the lead character eventually and I couldn't come up with anything better than that. When one of the men in the production department was told that they were going to start a children's feature, he wrote down 10 title ideas — he had never seen the strip — and one of the ideas was *Peanuts*. My editor contacted me and said, "We've decided to use the name *Peanuts*."

I called him back and said, "No, that's a terrible title. People are going to think the lead character is named Peanuts." Sure enough, people soon came to refer to it as "that strip about Peanuts and his dog." So at every opportunity for 44 years, I've been saying what a terrible title *Peanuts* was.

Seriousness and Slumps

Years ago, a group of us used to sit around in St. Paul and Minneapolis and talk about cartooning and we were more or less a group of people who were trying to get started, and I would hear the phrase, "This crazy business about slinging ink." This is not a phrase that should be applied to our business — "slinging ink." This is a very serious business.

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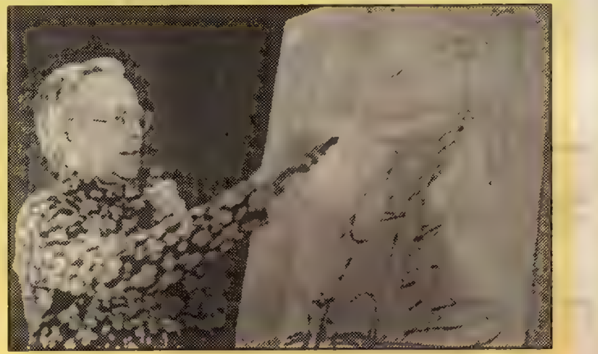
One of the most dangerous detriments to creativity and something that took me a long time to discover is the slump that occurs in your creativity, your ability to think of ideas. I hardly ever go more than one day without really coming up with something and I've learned to live with it. I go home kind of disgusted thinking "Well, might as well go home; it wasn't even worth coming down here today." And I'll sit there, trying to think of things, and I can't, and I actually fall asleep trying to think of something.

Work:



I work harder now. I truly do. I am more particular about everything I draw than I ever have been. I almost — I don't think any of us could ever say "never" — I *almost never* send in anything that I'm not totally pleased about. And I still am searching for that wonderful pen line that comes when you're drawing Linus standing there and you start with the pen up near the back of his neck, and it comes down, you bring it out, and the pen point extends a little bit, and then it comes down here and you draw the lines this way to make the marks on his sweater, and this is what it's all about.

If this pen line is the best pen line you can make, then that's what it's all about.

You know, if there's somebody who is trying to be a cartoonist — or *thinks* he's a cartoonist — and has not discovered the joy of making these perfect pen lines, then I think he's robbing himself or herself of what it's all about, because this is what it is. It's trying to make these wonderful pen lines, trying to make them come alive.

Generally, what I think the most important thing about a comic strip is that it must be fun to look at. If you draw something day after day after day, no matter how funny the dialogue might be, it still must be fun to look at. When the reader picks it up — the reader doesn't know the first thing about drawing — the drawing must be fun to look at. I think that's very important.

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I think that one of the most dangerous things you'll discover as you draw day after day after day ... don't let them kid you that this is a business that has so much stress that you have to have time off. Cartoonists have nothing to complain about; this is what we have wanted to do all of our lives; we finally have a chance to do it; we can live any place we want to, work any hours we want to.

'Mild' Advice:

One of the things that has bothered me over the years is cartooning schools that teach artists to draw characters that overreact to a punchline.

I'm a great believer in "mild" cartooning, a great believer in "mild" caricature, and, if you look back at all the superstars down through the years, none of them have used what we would call "extreme" caricature.

If you think of some of my all-time favorites — like Roy Crane; Percy Crosby (with the most wonderful penlines you've ever seen in your life, and if you're a young person and you haven't studied the work of Percy Crosby, you'd better get some books and see how Percy Crosby did it); Al Capp, of course (all the wonderful characters he created, they were all kind of a model for caricature) — if the reader can't tell where the eyes are and where the nose begins and where the mouth is, you're in real trouble.

Because that character, that type of cartooning, can never show any emotion.

So you've got to show where the eyes are and the mouth and the nose and everything are, because — while you can get away with a kind of greeting-card cartooning — you're not in greeting card cartooning; you're in *cartooning*: drawing people that have some kind of emotion.

This is why I believe in the "mild" form of cartooning: Show them where the mouth is, show them where the nose is, and show them where the eyes are. But if a cartoon character says something, don't have the other characters emote with a great big expression over some very mild statement.

It's better to just leave out the other character completely, if you're not quite sure how that character should react.

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I think comic strips deserve a life of their own. Don't involve television too much.

You have to show characters watching it, because it's become such a part of our lives but, whatever you do, *don't* use expressions that have become famous on television. You're out there to create your *own* language and your *own* expressions.

You are creating in a medium which is just as good as anything you can see on television, and we can do things that they could never do.

'Peanuts' theologian now preaches the gospel according to 'Calvin and Hobbes'

By Patrick Daniel O'Neill

"Calvin does a good job of representing the condition of man," said the Rev. Robert Short. "Man is a sinner and has all these dark, dire feelings about his fellow men and women. He needs help, just like Calvin does, in a way. Calvin mirrors the dark side of human nature and does a beautiful job of it."

No, it's not 16th-century religious reformer John Calvin that Short is describing, but his namesake: the mischievous boy with the stuffed tiger who starred in Bill Watterson's *Calvin and Hobbes*.

Short is best known as the author of *The Gospel According to Peanuts* and several other books that bring a religious interpretation to the work of Charles Schulz. In recent years, he has turned his attention to Watterson's comic strip, in a series of slide lectures at churches around the country.

"As an undergraduate, I was an English major and loved literature very much," he said. "I figured I'd have to give that up when I went to seminary to study theology.

"But, when I got to seminary, I very happily came across several courses being offered that dealt with Christianity and the arts. One of the arts that we considered was the art of the comic strip.

"At that time, *Peanuts* was new on the scene, as was *Pogo*, and we were all reading those. It occurred to me even way back then that there was so much good material in *Peanuts* that you could put together a book in which you would attempt to illustrate major themes of Christian teaching and, at the same time, point out some of these things that Schulz had obviously been weaving into the fabric of *Peanuts*.

"So the idea of having a theological text with some pictures in it for a change — and some humor, also a refreshing change — appealed to me very much. In reading all of these thick, somewhat dull theological books, the idea of adding pictures and humor seemed like a good idea."

Short bases his lecture around a series of strips in which Calvin finds a raccoon that later dies. "But don't *you* go anywhere," says a frightened Calvin to Hobbes after the raccoon's death.

"Don't worry," is Hobbes' comforting reply, and the strip ends with the two friends sharing a loving hug. Short reads those lines, then drives home his point. "In other words," he tells his audiences, "Calvin believes in something no one else sees — namely Hobbes.

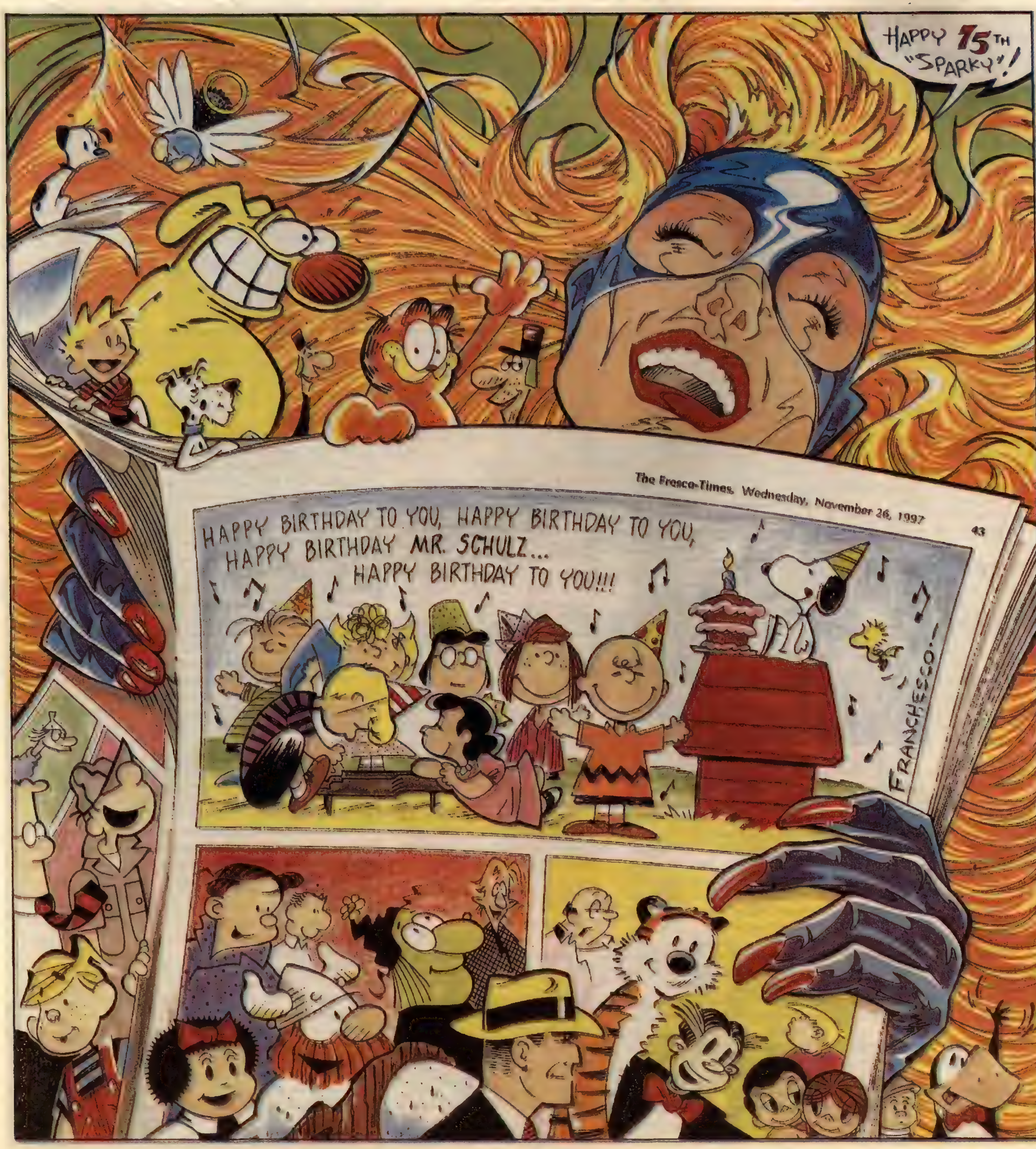
"Hobbes is almost a counterpart to Snoopy in *Peanuts*. In the earlier *Peanuts* strips, there was a lot of cruelty that you don't see so much of now; it has mellowed over the years. When it originally appeared, there was a lot of the same childish cruelty you see in *Calvin*.

"At the same time, in *Peanuts*, you had the insight and redemptive aspect being represented by Snoopy, usually. Snoopy comes on as an altogether different kind of creature — and Hobbes does much the same thing in *Calvin*.

"He's obviously not a human being, not even an imaginary one, but he provides a note of the redemptive. I wouldn't call him a Christ figure — although sometimes he does take on that kind of resemblance — but he does come closer to the positive side of Christianity."

Comic strips are not the only source for Short's lectures and sermons. "As long as entertainment is honest about the situation, I think nearly all entertainment can be used to explore the themes of Christianity.

"A lot of entertainment is superficial, in the sense that it isn't honest about the human condition; it overlooks the seriousness of our situation. This doesn't mean that every work of art has to be a tragedy — they can be very funny, like a comic strip. But a work of art, in order to lend itself to this kind of commentary, on some level has to be honest about our situation as men and women, about the fact that we need help. It can't overlook that and be honest — because that's who we are."


HAPPY 75TH "SPARKY"!
The Fresco-Times, Wednesday, November 26, 1997
43
HAPPY BIRTHDAY TO YOU, HAPPY BIRTHDAY TO YOU,
HAPPY BIRTHDAY MR. SCHULZ...
HAPPY BIRTHDAY TO YOU!!!
FRANCHESCO

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ABBREVIATION CODES

a=art work; ad=arrival date; app=approximately; ar=amateur restoration; *=better; bc=back cvr; bot=bottom; c=coverless; ca=chewed area; cc=corner crease; cco=corner chipout; coc=coupon clip-out; cd=comic not attached to cvr; cf=centerfold; co=chip-out; cs=color scrape; csm=color scuff mark; cvc=cvr split along spine into two separate pieces; cvr=cover; es=extra staples; ext=extensive; fc=front cvr; fcs=file copy stamp; fx=foxing(a sort of oxidative yellowing); h=hole; i=initials; l=loose; lp=loose page; lb=looks better; lt=light; lot=group price; m=missing; modr=moder restoration; mr=micro restoration (almost insignificant.) na=name; nms=name stamp; ns=new staples; n=no; o=overlap; oc=off cut/center; o/w=otherwise; p=pen; pc=photo cvr; pac=painted cvr; ph=punch hole; pih=pin hole; po=piece out; pt=pentaps; r=restored; rc= rounded corner; r=roll; rs=rusted staple; sc=subscrip. crease; sct=small color touch; se=shaded edge; sg=shading; slt=slight; sml=small; sp=spine; ss=store stamp; stn=stain; st=staple; tas=torn through at staple; tp=tape; tts=totally taped spine; tr=tear; wd=water damage; wp=white pages; wr=water ring; ws=water stain; ww=water wrinkle; cdn=Canadian; GD or G =Good; VG=Very Good; F=Fine; VF=Very Fine; NM=Near Mint; obo=or best offer; pl=printers line.

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293 F- 40.00
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103, 104, 106, 108, 109 VG- 6.00
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22, 25 31 33 GD + 11.00
22(sprl)23 26 27, 30 34 39 VG/F 20.00
25(x2), 26tas, 28, 29 36, 43 VG- 14.00
29, 40 F/F + 30.00
48 VG/F 42 F 54 VF 11.00
58, 59(x2) 62 63(x2) F 3.00
57-63 VF(avg 3 or ea) 8.00

ATOM (1962)

2 a)VG- 65.00 b)VG 80.00
4 (x2) F or* 60.00
3 a)GD- 25.00 b)F 75.00
4 a)VG 40.00 b)VG/F 50.00 c)VF + 80.00
5 a)VG 34.00 b)F 45.00
6 a)VG (x2) 34.00 b)VG/F 40.00
7 a)GD 30.00 b)VG- 40.00 b) VG 68.00
8-10(3ea) VG/F 40.00
8, 9 GD 16.00
9 10 (x3) VG 34.00
10 VG/F 40.00
[illegible] (x2) ,4 [illegible] 6.00
1[illegible] 12(x3) 14VG/F [illegible] 18(x2)F 26.00
12(2) 13GD + 14 tas [illegible] 20VG 5.00
13-15 VG; 17, 20 VG/F 22.00
13(x4), 14(x2) GD- 12.00
14(x3)VG-; 20(x2) G, 25 tas o/w VG/F 9.00
14 F- 32.00
15 G 35, 19 20 G [illegible] 10.00
16 VG 17.00
17 a)F/VF 35.00 b)VF 55.00
18 20(x2ea) VG 18.00
18 F 26.00
19(fa; 21 73 GD 7.00
21 28 avg VG/VG + 14.00
21(x3)26(x4)-28(x2) VG-, 31(32, 34 x2) 35, 38-42VG 12.00
21(2) 23, F 21.00
23-28, 30, 34, 35(x2)36, (x2)37 38 F/VF or* 30.00
24(2); 31 32(2); 33-35; 37 43(2ea) VF/NM or* 45.00
24, 25, 28, 30, 33, 35-39(x4) VG/F 15.00
24 po/fa 2.00
26, 27 32(2), 36 GD 7.00
29 a)VG 36.00 b)VF 90.00
29 tas o/w G + 28.00
31(tas)o/w VF + , 36VG; 40 VG + 17.00
36 G/VG 12.00
37 38(2), 40 GD/VG 9.00
37-41 VG- 10.00
40-45(2ea) F or* 25.00
42 fa/Gd 5.00

BLACKHAWK (1944)

80 VG- 82 1/8"trsp o/w VG 35.00
81 tas o/w VG/F 28.00
81 VG-, 73 G + 25.00
81, 82 G 17.00
83, 85. 86 VG 35.00
85 F- 93VG + 50.00
86 1"trsp o/w VG 23.00
87, 88(x2), 89, 91 VG/F 35.00
87 fa 8.00
88-91, 94, 101, 106 VG 30.00
91, 105(x2), 106 G 15.00
92 1/4"cc o/w F 97 F- 40.00
93 VG(x2)ongen 35.00
94 1/8"trbc o/w F 40.00
94 1/2"trsp o/w VG + 30.00
95 lt fx sp/bc o/w VG/F 35.00
98 1/8"cs fc, 1/8"trsp, 1/4"cc fc o/w F 35.00
98 3/4"trsp o/w VG- 22.00
98 GD- 2" trbc, sc 12.00
99 sg edge fc o/w F 33.00
99 fa 10.00
100 sc o/w VG- 30.00
100(fa/GD; 125G-, 127-130fa/G 10.00
102 1/8"trfc o/w F 35.00
105 1/8"cocr top o/w F 33.00
106 F 50.00
107 1/2"pobc o/w G + 18.00
107 G + /VG- 20.00
109(x2)GD + , 111, 113, 115VG- 30.00
110 VG/F 42.00
110 1"pobc(x3)VG- 25.00
111, 116VG 118(x2)GD + /VG- 30.00
112, 115(1"pobc)VG; 119VG- 20.00
112 G, 113 2"pobc o/w VG + 17.00
115 fa 10.00
117 VG/F 42.00
119 3/4"trsp, 1"pobc o/w VG/F 16.00
119, 121, 124, 125, 129 G 11.00
120, 123, 124, 125, 126, 129, 130 VG 22.00
120, 123 VG/F 28.00
122(x2)(x1"trsp)o/w VG + 20.00
122, 127 129F 30.00
123 1/4"co fc o/w VG 17.00
125 F 34.00
125, 126, 128 VG- 20.00
125 128GD + 131(x2)135-137VG 16.00
125 po/fa 131 139, 143 fa 7.00
130 GD 11.00
130 131GD + 142 lt 6"cr o/w VG 15.00
131, 134(x2), 135, 139, 140 VG 18.00
131, 133, 136, 137(x2) 139GD, 142GD + 145VG- 9.00
131(x2)F 134(sg fcbc)135 VG/F 22.00
133 lt wd G 9.00
133, 136, 137 141 147(x2)-151; 154(x2)(156, 157(2ea), fa/G 4.00
134 lt wd G + 13.00
134, 140 F/VF 45.00
135 136 139, 141 po 4.00
135 lt wd VG 17.00
137 1 5"wd G 140 GD/VG 9.00
141 148, 149 VG/F 16.00
141 143(x2), 144(147 152(4ea))153 155- 160GD 7.00
141 142(x2ea) 146(x4) 147, 150(151, 156(2ea) 13.00
143 po 0.50
143, 145(x2), 147, 151-155(x4)156(157(x4), 158 VG + 16.00
145 nafc VG 13.00
148, 150-155(x3), 156, 158, 166VG 11.00
149 mc bc o/w F/VF 18.00
150 152 VG/F 16.00
150 154 156(x2) 157 158 F 20.00
151 po. 153 c, 153 154(x2) po 2.00
151, 152, 165GD + 10.00
151, 155, 156, 157(x2) VG/F 16.00
151 sg fc o/w F 14.00
153(x4) 154(x2), 155(x6) 156(x6) 157 158(x3) VG 13.00
153 po/fa 2.00
153 VG price sticker 156(tas)VG 13.00
155 F 20.00
155 G 6.00
156 4"trsp o/w VG 11.00
156 1,4 mc fc o/w F 18.00
156(x4, 157(x3), 158(x2)GD 7.00
157 VG/VG + 14.00
158 sg o/w VG 13.00
159 166 200 203 G/VG 9.00
159 166 200 203 VG/F 15.00
159 166 200 203 F or* 30.00
167 190 G/VG 4.00
167 190 VG/F 7.00
167 190 F or* 17.00
191 99 201 202 204-243 G/VG 3.00
191 199, 201, 202, 204-243 VG/F 6.00
191-199, 201, 202, 204-243 F or* 9.00
211, 236 fa 1.00
244-273 VF or* 2.00

BRAVE AND THE BOLD (1955)

19 F- 140.00
22 F/VF sharp 200.00
23 VF 350.00
32, 52(2) VG- 43 lcf GD- 26.00
35 fa, 44 G 30.00
36 GD- 42 VG- 50.00
36 cc, es o/w VG 85.00
37 1/4" pofc VG 60.00
38 sml nafc o/w VG/F 55.00
38 39 VG, 42 sc o/w F 60.00
39(lt 1"stn bc) VG- 50.00
42GD(x2) 44es GD + 39.00
43 sc o/w VG + 65.00
43 VG/F 110.00
43 VG 75.00
43tas VG- 44sc o/w VG/F 60.00
43po; 53(x2)GD + 12.00
44VG-; 50 tas o/w VG/F 60.00
45-47(x2), 53 GD; 56 GD + 9.00
45, 46(x2)48, 56(x2), 64fa; 66, 76GD + 5.00
48po; 65 66(2ea)GD; 74, 77fa 2.50
48, 49(x2) VG- 15.00
50 1/8"mc o/w VG/F 60.00
54 a)F 100.00 b)F/VF 180.00 c)VF 220.00
54 F- (mc top) 100.00
56 1/2"cc o/w VF/NM 38.00
56, 67GD- 71(x2)76 VG- 6.00
56 VG- 64 1"pofc o/w VG 10.00
57 a)GD 19.00 b)F (tas) 40.00 c) F 58.00
58fa; 73, 75VG- 91, 92(x2ea)VG + 8.00
59 GD/VG 19.00
60 1/8"trsp o/w F 30.00
60, 62(2) VG- 68VG/F 20.00
61fa/G, 62GD; 93VG + 13.00
61 62sprl VG + 38.00
64 VF/NM 55.00

CAMELOT 3000 (1982)

1 12 VF or* 2.00

CAPTAIN ACTION (1968)

1 VF- 65.00
1 GD 11.00; 7"pnmk fc VG- 18.00; 2"lt stn fc VG- 20.00
1 4"cc o/w VG + 22.00
1 1"trsp o/w VG; 3, 4F 19.00
2 mbals bc 1/2" VG + 12.00
2, 3(x3), 4(x3), 5 VG 12.00
2, 3(x3ea)F /F 17.00
3 VF- 40.00
3 1/4" pnmks fc o/w VF 15.00
4 GD/GD + 8.00
5(x2) F/VF 30.00

CHALLENGERS OF THE UNKNOWN (1958)

8 G+ 75.00
8 ovc, fa10 bh o/w G + , 11GD-, 22GD 15.00
9 GD/VG 40.00
10 fa 25.00
9, 10 GD- 13GD/VG 34.00
9 10 VG/VG + 65.00
10GD-, 24 26(x2), 27 30VG 20.00
11(2"cc), 14 16(tas) VG/F 55.00
11 1"tpsp)17, 22VG 25.00
12 po 5.00
12 F, 23 1/8"cc(x2) VF + 50.00
12 GD 13esG + so GD 20 fa 17.00
13 wdfc (so fa), 14 fa 12.00
13-15(x2) 17, 18, 22VG 38.00
14 VG 46.00
16 GD 19.00
18 VG + 35.00
19 VG 38.00
20 1"trfc, 1/4"cofc VG 20.00
21(1/8"cofc) 40.00
23, 28 30F 28.00
25 28VG 29 tas o/w VG 18.00
25, 27 29 G 10.00
28, 29 VG/VG + 31 tas o/w F + 25.00

CONGO BILL (1954)

4 5"lt crfc(x4) o/w VG 200.00
4 1"nafc, 1"trsp; o/w GD + 90.00

CRISIS ON INFINITE EARTHS (1985)

1, 12 VF or* 4.00
2-6, 9-11 VF or* 2.00
7, 8 5.00

DETECTIVE COMICS (1937)

155 a)VG 106.00 b)modr; apparent F 130.00
160 VG/F 160.00
163 GD 60.00m
172 VG 130.00
173 F 170.00m
197 3"trsp o/w VG (very restorable) 50.00m
198 VG/VG + 100.00
207 lt mc bot bc; o/w F 120.00m
211 lt 1"wsfc o/w VG/F 120.00m
213 1st app mirror man VG- 120.00m
215 VG/F 120.00m
215 rs, 1/4"cocr G 42.00m
216 tas o/w VG/VG + 100.00m
217 1"trsp o/w VG/F 80.00m
218 10"tpsp o/w VG (so fa +) 30.00m
223 1"trsp o/w VG 70.00m
224 G 39.00m
229 a)GD 50.00 b)VG- 100.00m
230 1st mad hatter VG/VG + 150.00m
234 fa 19.00m
235 G/VG solid 90.00
236 a)VG- 70.00 b)VG- (1"pofc)40.00 c)VG 80.00m
237 GD 40.00m
238 lt ws fc o/w F so VG- 70.00m
239 sebc, 1/8"trsp o/w F- 100.00m
240 sml mc fc, lt ws, o/w VG/F 74.00m
241 F 90.00m
242 1/2"trfc bc o/w F/VF 90.00m
245 sc o/w F so VG 55.00m
246 247 VG 60.00m
248 F/F + 120.00m
252 VG 50.00m
254 VG/F 75.00m
255 VG 50.00m
256 F 90.00m
257 1"trsp o/w VG 60.00m
258 VG 55.00m
259 tpsp GD 25.00m
260 a)GD 30.00 b)1"cocr o/w VG (x2)40.00 c)VG- 50.00m
262 a)lt wdfc o/w VG 35.00 b)VG- 48.00m
264 a)VG 46.00 b)VG 40.00m
266 a)VG- 40.00 b)VG/F 58.00m
267 VG 64.00m
268 a)VG- 40.00 b)1/8"initials fc (x2) VG 45.00m
269a)VG- 30.00; b)(1/4"lt strug/w F 60.00m
270 lt cr o/w VG/F 50.00m
274 F/VF 75.00m
276 a)VG/VG + classic cvr 45.00 b)modr apparent VF/NM 90.00
277 a)GD/VG 25.00 b)VG 30.00 c)modr apparent VF/NM 90.00
278 a)VG 34.00 b)modr apparent F + 60.00
278 a)VG 30.00 b)VG 34.00m
278 VG/VG + 40.00m
279 GD/VG 25.00
280 a)1"mod stn fc o/w VG 19.00 b)VG/F 45.00
281 a)fa 9.00 b)lt 3"cc o/w F 38.00 c)modr, apparent VF/NM 60.00
282 VG/F 33.00m
282, 283, 285-288, 294-297 modr apparent VF/NM 60.00
283 a)fa 10.00 b)VG (sc/tas)VG 24.00 c)VG 27.00m
285 VG- 24.00m
286 a) nafc VG-20.00 b)VG 27.00m
287(x2), 288 VG 27.00m
288 VG/F 34.00m
289 tiny ws, 1"cr o/w VG/F 35.00m
290 VG 27.00m
291 a)GD/VG 25.00 b)VG/VG + 35.00m
293 GD + 20.00m
294 sc o/w F 35.00m
295 2 1"tpsp o/w VG 15.00M
296 VF 75.00m
298 a)GD 27.00 b)VG/VG + 80.00
299 VF/Nm 75.00m
300 a)F scarcer 35.00b)modr, apparent VF/NM 60.00
301 a)VG- 18.00 b)1/4"trsp, cco o/w VG + 25.00m
303 a)1"trsp o/w VG- 12.00 b)VG(tas) 15.00m
304 VG 16.00m
305(1/4" lt stn), 317, 319 320(2) VG- 13.00m
305 a)ph fc o/w VF/NM 10.00 b)modr, apparent VF/NM 40.00
305, 308, 315 F/VF 35.00m
307 308, 310-312, 315, 316, (318, 319 x2ea) 320-322, 325(2), 326, 330 VG 16.00
306(2), 308, 314, 319-324(2), 329 330 VG/F 20.00
310, 345, 346, 354 po 1.00
313, 316, 323-326, 329, 330, 332 F 25.00
317 GD/VG 12.00
317, 323 326, 330 GD 8.00
321, 329-332, 335, 336, 340, 347 350; 354, 357 358(2), 360-362, 371, 374, 387 VF/NM 55.00
327 F/VF 70.00
327 F 35.00
328 a)(x2) VG/F 30.00 b) F/VF 70.00
331, 335, 337(x4), 339 344, 352, 353(2) 358, 362(x2) G 6.00
331 334 337 345(2)-350 (351 354(3ea) 357 360(?) 363, 364(x2) 366(x2) VG 12.00
331, 335-338(2ea), 340 342 349; 352 355, 356, 358 361 364 366(2) F/F + 25.00
333 334(2ea) 339 344(2ea) 346, 347 350-352 357(2) 361 363; 365-370, 372 VG/F 16.00
345, 349 353, 351(x2)-355, 357, 358, 360 362(x3) 378 VG- 10.00
348 352 356, 360 363 364(x2) 366 G/G + 8.00
351 354 355, 362 379 fa 3.50
357, 360 G 5.00
359 a)fa 8.00 b)VF(?ct) 100.00
362, 366, 367(x2), 368 GD 6.00
364 F/VF 25.00
364, 366-368, 388(x2) VG- 10.00

FOREVER PEOPLE (1971)

2 10 avg F or* 20.00
1987 1-6 VF + 1.50

FOX AND THE CROW (1951)

7 VG 45.00
33 36 GD, 57 VG- 13.00
35 GD + 15.00
45, 46, 59 VG/F 18.00
46 F 22.00
63 69 77 93 GD/GD + 108(x2)VG 9.00
74, 88(2), 92 94(2ea) 96, 99 101 103 104 106-108 avg F 16.00

GREEN LANTERN (1960) 2nd Series

2 a)fa 55.00 b)GD 78.00 c)GD/VG(2) 120.00
4 2 1/4" trsp, tas, es o/w VG 50.00
4 cvc po/fa 15.00
4 fa, 14(3/4"trsp)o/w VG + 30.00
5 VG 80.00
6 tas o/w VG 45.00
6 cvc o/w VG 30.00
8 VG- 62.00
10(tas) 12(sc), 16(1/2"trsp)VG- 35.00
12(2)VG/F 13(stn bc)o/w F 50.00
12 VG 40.00
13 VG, 14 15, 16 F 52.00
14 cvc o/w G + 15.00
14 15(tas, 16(pnmks bc)VG + 28.00
14(nabc) 15, 16(sc)o/w VG/F 45.00
16 G 19.00
17 1/8" cc o/w VF/NM 100.00
17(x2" 18(1, 4"cc, 19 21F 50.00
18(2) 20 VG 30.00
18 GD 6.00
18VG 22 25VG/F 34(sc)o/w NM 46.00
21 30; avg VG 34.00
21 lt 3" cc o/w F + 45.00
21(2"tpsp)GD + 30 33 35GD + , 41VG + 20.00
23(x2), 26, 32 fa 5.00
22 a)fa(x2) 8.00 b)VF- 100.00
22, 23 VG/F 41.00
23, 24, 29, 30 G 17.00
24, 28 GD/VG 5.00
26 ad F 40.00
25 26 27(x2) 30 31 33 36 about F 38.00
28, 30 F 51.00
29 a)po 3.00 b)lt sc o/w VF 35.00 c)F/VF 75.00
31 VF 75.00
31(x3), 35-37(2) 38(2), 39 VG 20.00
31(2) G, 41 G + 13.00
31, 33-38 VG 28.00
32 F 40.00
32 33(x2), 36(x3) 37 38(x3), 39(x2) G 13.00
32 po 2.50
33(file) VF/NM 95.00
33 37 VG/F 40(x2)fa 35.00
40 a)VG 116.00 b)VG/F(2) 140.00 c)F (sc) 120.00
41, 48 49, 50, 52 F 28.00
41, 44, 47, 51, 53(2)(file) VF/VF + file 60.00
41-44, 47-58 avg a)VG-; 15.00 or b) VG18.00 or c)VG + 22.00
42, 43(x2), 44, 48(x2), 49(x3) VG 18.00
42, 44, 46-48(x3ea); 57 G/GD + 12.00
42, 44 46, 47 fa/fa + 5.00
45 VG- 2m GA G.L. in SA 30.00
45 sc o/w VG 28.00
45 VG + 59 G + 35.00
51, 55fa, 69 84GD 5.00
51, 53 54(x2) G 7.00
51(2) 55 57, 60 62 F 20.00
57(x2) fa/G, 66 G + 6.00
58(2)(lt cc) F 77 F, 20.00
59 a)GD/VG 35.00 b)VG(tas)45.00 c)F 80.00 d)F/VF 150.00
60 VG + 13.00
66 VF/NM file 35.00
61 VG/F 17.00
62 75 avg VG- 8.00; or VG 10.00
63, 64, 66-68VF, 78, 80, 82(x2)83VF 30.00
63(x2), 64(x2) 71 72 F 14.00
65(1/8"cc)79(1/8"trsp)o/w VF 25.00
65, 84 fa 3.00
67, 69 79 F 85 F 15.00
78-80 VF/NM 40.00
81-84, 87 VF/NM 40.00
78, 79, 86 VG; 84VG + 89 VF- 10.00
82 mc fa; 93, 122, 123 G/VG; 133 VG/F 1.00
88 VF/NM 10.00
88 VG + (org GA sty) 8.00
89(x3) VG + 5.00
89VG; 90(x4) 91(x4), 92, 97 F OR* 4.00
90(x2), 91(x3), 96, 104 VG or* 2.00
90, 91(x3), 194, VF or* 5.00
93-99 101 115; 117-122 124-193VF + 3.50
116 VF + (x3) 20.00
195 VF or* 10.00
196-224, Ann 1 3 VF or* 2.00

HAWKMAN (1964)

1 VF 470.00
1 lt 1/4"cc fc o/w VG + 145.00
1 lt sc, tas o/w F/VF 160.00
2 a)GD 20.00 b)VG(2) 52.00 c)F/VF 120.00
3 a)GD 17.00 b)F-(x2) 45.00 c)VF/NM file 110.00
3-5(file) VF/NM 110.00
4 a)fa 9.00 b)F 52.00
5 a)fa 9.00 b)F 38.00
6(file) VF/NM 100.00
6 a)GD 14.00 b) VG 28.00 c)F/VF 70.00
7 a)po 3.00 b) fa/G(fc = VG+); 8.00 c)VG/F 30.00 d)VF/NM file 90.00
8 a)GD 11.00 b)VG- 19.00 c)VG 22.00
8-10 GD-/GD (x3ea) 9.50
9 VG 20.00
9(tas, VG- 13(x4) 15(x3)VG 16.00
9 10(x2ea)VG- 12 13(2)-15(2)VG/F 19 21 23-25 27 F 20.00
9 fa; 17G + 8.00
11 VG 16.00
15 GD 8.00
12 13 F 24.00
13, 20 21(x2) fa 4.00
16-27avg VG (2 3ea) 13.00
17, 18 F 19.00
17, 18(x3), 19, 21(x3), 23 GD 6.00
18(x3), 19(x2)-24VG; (2-3ea) 10.00
18, 25 F/F + 30.00
20(x2) 21 22, 23 24, 25, 26, 27 VF/NM file 40.00
21, 23(x2), 26, 27 VG/F 16.00

JUSTICE LEAGUE OF AMERICA (1960)

3 1"trsp, tas o/w VG. 100.00
3 fa- 4GD- 6, 8(x2) VG- 50.00
5 GD 9 fa 35.00
5(10"tpsp)fa 7GD- 13 14GD + 30.00
5 3"trsp o/w F, 13VG/F(x2) 50.00
5 6 sml tpspVG 10VG 11F 60.00
6 (2"cc) o/w VG; 7(2)VG 70.00
6 cd o/w VG (restorable) 50.00
7fa + , 11, 12-14(x2) GD 25.00
8, 10 VG/F 100.00
8 G + 12 14 15(2ea)VG 22GD 40.00
10 m 1pg o/w G; 16GD-(x2) 15.00
11 1"trsp VG 40.00
12 a)VG/F 60.00 b)VF 144.00
12 15(x3 VG 48.00
13 VG + 65.00
14 es fa + 18.00
14 1"pofc o/w G; 16-20(2ea) GD 22.00
16(x4), 18, 19(x2); 20(x4) VG/VG 40.00
17 GD; 21 fa 21.00
18(x2), 20 fa 12.00
18a) nbc o/w GD 5.00 b)VG-40.00
18 lt 2"cc o/w F, 22GD/VG 55.00
19(2) G/VG + ; 20 2"ss o/w VG- 28.00
19 F [illegible]
20(x2)VG/F 32VF + 50.00
2[illegible](x2) fa/GD 30.00
23[illegible] F 30.00
23 F 34.00
23-25(2 ea), 28(2) VG; 30 G/VG 22.00
24, 26, 27 tas o/w VG 17.00
25 GD/VG 15.00
25(x3)fa/GD; 27GD; 46GD-(x2) 8.00
25 po 3.00
26(x3)28(x5) 31GD- 11.00
26(2)cd; 27(x3)30fa; 55(x2)GD 6.00
27 1"trspVG; 28GD + 34VG/F 39 G + 15.00
29 30(2)(file) VF 90.00
29 a)GD/VG 17.00 b) VG- 26.00
31 32(2) GD 36GD + 34 49VG- 10.00
32(2)VG-, 42 43, 45 VG 12.00
33(x3)34(x2)36 GD 8.00
33 po 2.00
35(x2)36, 40, 43 fa/GD; 44GD 5.00
35, 37 F/F + 40.00
36(3) VG, 37VG-, 40, 41(x2)VG 16.00
37(x3)fa; 47(2)GD; 52 56(x3)GD + 6.00
38 VF + 65.00
40 VG/F 20.00
41 VF + 45.00
41(x3)GD, 42, 43(x2), 44G/VG 7.00
42(tas o/w F/VF)- 42 VG/F 14.00
44 F + 21.00
44, 45(x3) fa 3.00
46 VG- 50VG + 18.00
49 VF 21.00
49 GD- 3.50
49, 53(x2)54, 59 VG; 69 F 9.00
51(x15)unread VF + 30.00
52 1/8"cc o/w NM 25.00
52(x3) VF/VF + 28.00
52, 53, 59, 62 64fa + (69 70; 2ea) 72GD 4.00
56(x3)GD; 55fa, 57, 61GD + 5.00
57 F 61 1/8"trfc o/w F + 11.00
58 GD- 68, 94 VG/VG + 8.00
59 VG/F 12.00
60(batgirl) 65(2), 66 F, 68, 71 F 10.00
61(x2)62, 68(x3), 79(x2), 80, 82(x4) 83, 84(x3) 85 86, 87(x3), 88(x2) 89, 90(x3), 92, 98, 99 (4ea)109-118 VG/VG + /F 6.00
61-63, 65, 70, 72 F/VF 18.00
62, 66 VG 5.00
62 po- 103, 119, 120(x2)-122(x3) 133, 142 fa/G or* 1.00
66, 68(1/16"trfc) VF 20.00
119-150 avg VF 4.00
151 261 avg VF/Nm 2.00

KAMANDI THE LAST BOY ON EARTH (1972)

1 avg F 25.00
2 10 avg F 10.00
11 20 avg F or* 8.00
21-59 GD 1.50 or VG 2.00 or VG + 3.00 or F 4.00 or VF/NM 6.00

KARATE KID (1976)

1 14 avg VF/NM 5.00

KORAK SON OF TARZAN (1972)

46-59 avg VF 7.00

RICHARD DRAGON KUNG-FU FIGHTER (1975)

1 18 VF or* 4.00

MY GREATEST ADVENTURE (1955)

8 VF 220.00
9 1,4"trsp o/w F, 18 F 100.00
12 lt rs sp o/w F + 75.00
12 VG /VG 40.00
14 1/8"cc o/w F + 75.00
19 23 VG 45.00
22 lt sg o/w VG/F 30 F 50.00
24(x2) G + 30.00
24 VG/VG + 55.00
25 2"cc o/w VG (so VG-) 40.00
25 lt fx bc o/w F + 70.00
26 GD/VG, 33 nabc VG- 25.00
32 35 fa/Gd 53 GD 10.00
35 VG 36 VG/VG + 35.00
41 ext wd o/w G, 73 G 4.00
43 46 47 VG + 25.00
43 45 53 59 F 30.00
46 lt fx bc o/w F 25.00
48, 51 59 VG 20.00
50 2"cr bem o/w VF 30.00
50 3"cc o/w F+ 26.00
52 1"wsfc VG + ; 567VG + 15.00
52, 54 G + , 67-69, 76 VG 12.00
53 fa/G 8.00
54 1/8"trfc o/w F 27.00
58, 61(x2) VG- 18.00
61 sg o/w F 25.00
64 F 17.00
69 71 75, 79 VG 10.00
69 1 trsp o/w VG 6.00
74 G + 78 1/8" cofc o/w VG 6.00
76 1"cc o/w F 11.00
81-83 85 VG Toth 40.00
84 VG + 50.00
see Doom Patrol

MYSTERY IN SPACE (1951)

4 1/4"mc fc, 2"x1"pobc o/w VG- 65.00
14 G 44.00
16, 23 VG 82.00
17 2"trsp(x2) o/w VG 40.00
21 VG + 100.00
24 VG 70.00
25 tas o/w VG 50.00
26 VG/VG + 29 1/4"trfc o/w F 84.00
27 33 39 VG 72.00
30 VG/F 36 VG + 90.00
33 1/4 cc, 1/8 cosp o/w F 90.00
33 G 40 G/G 30.00
34 F 107.00
35 1/2"x1 pofc o/w VG 35.00
36 1 cc o/w VG 80.00
38, 39 40 VG 65.00
39 2 cc o/w VG + (so VG) 77.00
40 sc o/w G + 50.00
41 47GD 26.00
41 VF 150.00
42 1/2"trsp sc o/w G + VG 35.00
42 1/4"trsp o/w F-52VG/F 65.00
43, 49, 2"trsp o/w VG 40.00
43, 45 F- 75.00
44, 47, 50 F 79.00
44 50 52 VG 52.00
45 VG, 61 VG [illegible]
46 49 F VF [illegible]
48 lt sp o/w F 6 F + [illegible]
48 VG, 2"lt ws bc 45.00
49 lt 4 cc o/w VG [illegible]
49 sc o/w VG 38.00
52 G [illegible] VG [illegible]
53 [illegible] few sml pnmks bc [illegible]
[illegible]
53 tas o/w VG- 220.00
55GD-, 56 VG-, 67, 68 VG + 40.00
58, 59 G/VG(x2); 72 F 36.00
64 65 67VG 30.00
65 1/2"trfc o/w F/VF 45.00
65 G + 24.00
67 68 es o/w GD- 15.00
69 VG 70 2"cc o/w VG + 36.00
69 fa 82 83 GD 8.00
70 71 VG- 29.00
71 fa/G 12.00
72 lt 3"cc o/w VG + 24.00
72(x2), 76, 77(3), 79(2), 80 VG- 20.00
73, 74 77(78 80(3ea)VG 24.00
77 mod sprl o/w VG 18.00
78 sml pnmks fc o/w VG- 17.00
79 G 11.00
81 tas o/w F(x2) 20.00
82 83(x2), 85 VG 40.00
82 G + 28.00
82 G wd sp 18.50
84 VG- 35.00
84 fa 5.00
85 1"cc o/w F 55.00
85, 86 VG + (x2) 35.00
86 VG 28.00
87 VG 25.00
88 VG 89 tas o/w VF 20.00
89 VF 65.00
91 tas o/w F 92 sc o/w F 25.00
91 103 a)VG/VG + 10.00 b)F/F + 16.00 c) VF/NM 28.00
104-110 a)F 5.00 b) VF/NM 15.00
111 117 VF/NM 5.00

NEW GODS (1971)

1 F/VF 30.00
2 10 avg F 18.00
10-20 avg VF 14.00
(1989) 1 up 1.00
(1995) 1 up 1.00

OMAC (1974)

1 8 avg VF 6.00

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3 VG/F 41.00
4 G + 25.00
4 VG-, 12 F 28.00
8 1"pofc fa 5.00
9, 10, 14 VG; 20(x2)VG + , 21F- 20.00
13 lt 3"stn bc o/w VG 14.00
13 VG-, 16-18(2), 20 VG 17.00
15 VG/F + , 18, 22, 24, 25, 27 F 22.00
16 GD/VG 10.00
20(tas)VG 22(x2), 28 VG 15.00
24, 29 GD 7.00
25-27 VG/VG + 17.00
23, 25, 27 29VG- 11.00

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2(x2) G 30.00
2 VG 60.00
2 GD- 7 9 VG; 12, 14(2ea)VG + 20.00
3 VG/F 50.00
4 VG + 36.00
5 G 18.00
7 G, 18 2"trfc o/w VG 10.00
7, 8 F 25.00
11 tas o/w VG + 11 15 18 VG- 14.00
11, 12(2) 19 20 VG, 25 28 F 16.00
13 ar o/w VG, 31 32 VG + 13.00
13 G 7.50
13 14 VG/VG + 18.00
16 F 24.00
19 G, 21 tas o/w VG 8.00
20 VF/NM gorgeous 50.00
20 F 22.00
21 23 VF 35.00
21 34 33VG 9.25
24 VG/VG + 12.00
25, 27, 30 G 5.25

SECRETS OF HAUNTED HOUSE (1975)

1 F- 15.00
2 46 avg F 9.00

SHADE THE CHANGING MAN (1977)

1 8 avg VF 5.00

STAR SPANGLED WAR STORIES (1952)

10 est sp, o/w G 20.00
22 fa/G 15.00
22 1"trsp o/w fa + 10.00
23 F 52.00
54 sc VG, 73 VG- 15.75
63, 75 77 VG 18.00
68 73 G 9.00
73 G + 13.50
74 lt 5 cc o/w VG 15.75
74 1/2"trsp o/w VG 14.00
78 VG + 1,4 cc 22.50
80 fa 4.50
86 G + 14.50
103 1/4 ca o/w VG 22.00
104 VG 23.00
108 110 F 30.00
110 VG 22.00
115 VG 19.00
116, 123 VG- 17.50
116 nbc o/w VG, 124 130 po 2.50
117 VF 50.00
117 lt 1 ws bc o/w VG 17.50
118 1,4 cc, 1,4 trfc o/w F 20.00
118 VF/NM 65.00
119 F/VF 45.00
119 135 F 30.00
119, 124 VG 20.00
120 F lt 1/2"cc, 137 F- 27.50
125, 127 G + , 119 VG- tas 15.00
127 fa + 144 G 7.50
129 fa 5.00
133 135 GD 10.00
140 141 G + 8.75
140(2) 142 VG 14.00
143 VG - 17.50
143 VG 17.00
144(x2) neal adams VG 13.00
146 VG + 147, 148(x2) VG 11.00
146, 149 [illegible] 4.25

STRANGE ADVENTURES (1950)

102, 109, 113 VG- 17.00
103, 105, 108, 113, 118 VG 20.00
104 GD 9.00
107, 129 po; 125 m cf o/w G 2.00
109, 115 GD 10.00
111 VG- 18.00
117 1/8"cc(x2) o/w VG + 140.00
120(1/2"cc)F- 75.00
123 1/8"trfc, 2"printers crease o/w F + 36.00
126(1/4"trsp)F 40.00
129 F/F + 50.00
130(2), 132, 133 VG 16.00
132 134 F 30.00
133 3"cc o/w VG 14.00
133 VG + 25.00
137 142 149 (154 155(2ea)) 158 VG/F 15.00
139 143 149 152 154 155(157 159(x2ea))VG 12.00
139 140 155VG- 152 158 G + 10.00
145, 152 F 17.00
147 VG 15.00
153 1/4"lt stn fc(x2) o/w F (so VG +) 17.75
153 F 20.00
154, 155, 158 VG- 10.00
154 G 6.00
154 ccbc o/w F 5.00
155, 157 F/VF 40.00
156(2) VG 14.00
160 VG/F 19.00
161(2) 162(2), 163, 167(x2), 168, 169, 171 172(x2), 174 176, 179(x2) F 16.00
162, 167(x2) VG 7.00
162 163 164 166, 170, 171, 175 VG + 13.00
162, 166, 167 169, 172, 174, 175, 177 F + 20.00
163(x2) 164, 165, 168, 169 173-175(2ea) VG 9.00
164 165, 168, 170, 171, 173, 175, 178 VF or* 30.00
164 G + 6.00
164 fa/G 4.00
168, 173 G, 176 mod wd bc G 4.25
178 fa- 186 ext wd G 2.00
180 lt 3"cc o/w F + 75.00
180 sc VG-, 184 lt sprl o/w F 50.00
180 VF/NM 200.00
181 182, 187 VF 205 VG 12.00
183 sc VG, 185, 187(x2), 187 VG- 4.25
183, 188, 192, 193 fa 1.25
183, 185 VG, 207, 211, 212(x2), 214 G 5.00
184VG(x2) 195 VG + 195 VG + /F 35.00
184 VF 90.00
184 fa 10.00
186 VG tas 4.00
186 po 0.50
188 sml 188 fc o/w VF (so F) 8.00
189 193 F or* 8.00
189GD; 224, 225, 229, 232 240 VG 2.50
190 F 55.00
190 VG + 45.00
191(2)-193, 203, 217, 223, 224(2), 234, 238, 244, 244 VG + 5.00
191, 194, 196 G; 202, 204 G [illegible] wd 2.00
194 202 VG- 3.00
195 F 40.00
195(x2) fa/G 10[illegible]
200 F/VF 9.00
202 VF/NM 12.00
205(x2)fa/G; 206(x2)GD- 214GD + 7.00
206 VG 14.00
207 VF + 32.00
208, 209(x2) 214 VG 10.00
209 VG + tas o/w F/F + 12.00
210 VG tas sc 8.00
211 1"cc o/w VF (so F) 15.00
211 VG- lt wdfc 8.00
212 214 216VF/NM 30.00
213 VG/F 11.00
217 219 220 224, 236 238, 239 241(x3) F or* 6.00
217, 227 234 236 239 240 G 2.00
219, 222, 223, 224, 225, 227, 234, 236, 238, 241, 242, 244 VG 4.00
222, 224, 239, 240, 243 fa 0.75
222(2), 226, 233, 239 G/VG 3.00
234, 237, 238 VF 8.00
237 F 6.00
239 G 1.00
244 F 5.50

STRANGE SPORTS STORIES (1973)

1 4 avg VF 9.00

SUICIDE SQUAD (1987)

1-up, ann1 2.00

SUPERMAN (1939)

19 1"trsp o/w VG 280.00
20 1"trsp o/w VG 250.00
27 lt cr along sp o/w F 285.00
29 off cut at bot o/w F/F + 280.00
40 1/4 trfc o/w VF 500.00
42 F 220.00
42 2"trsp/fc o/w VG/VG + so VG 120.00
43 VG 130.00
44 1/8"cosp o/w F/VF 300.00
44 lt sprl, VG/F 160.00
45 1/16"cosp o/w F 220.00
46 mc, o/w VG/F 150.00
46 F- 200.00
47 nice VG + /F 180.00
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48 2 sml lt ws fc o/w F- 220.00
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58 tas, lt sprl VG/F 190.00
59 1/4 trbc stn o/w VF 300.00
59 lt x o/w VG/F 140.00
61 VG/F scarce 500.00
67 sml 1/4 ca o/w F 150.00
68 2"trfc o/w VG 95.00
69 mr o/w VG 100.00
70 few mc o/w VG/F 140.00
71 F/VF looks new 300.00
73 F/F + 270.00
74 sml pobc, co cnr o/w VG/F 110.00m
79 VG/F 170.00m
80 a)VG 110.00 b)modr, apparent VF/NM 280.00
81 a)1/8"mc x2 o/w VG/F 150.00 b)modr apparent VF/NM 280.00
82 tas; 1/2"trsp o/w VG/F 120.00
84 sml nafc o/w F/VF 200.00
86 modr; apparent VF/NM 240.00
87 Gd 43.00
87 VG [illegible]
88 VG [illegible]
89 1" cc o/w F [illegible]
90 1/4" trsp o/w VF 120.00
91 sml tpsp; sml 1954"fc o/w VG/F 70.00
91 modr apparent VF/NM 200.00
92, 95 modr, apparent VF/NM 190.00
93 F 140.00m
93 F 120.00m
94 tiny pn mk o/w VG/F 100.00m
95 1/8"cocr o/w VG/VG + 90.00m
95 sml i fc o/w F 110.00m
96 lt ws fc o/w VG 45.00m
99 1/4"trbc o/w VF/NM 255.00m
99 GD 36.00m
101 sml lt ws fc o/w VG/F 90.00m
102 , r, tas o/w F 90.00m
103 1/2"tp inside fc; o/w VG- 60.00m
103 ss x2 o/w VG/F 85.00m
106 a)1/4"trsp o/w F 85.00 b) modr, apparent VG 45.00 c)VG/F 95.00
107 a)GD/GD + 45.00 b)modr; apparent VG/VG + 65.00 c)VF/VF + 200.00
108 a)se bot, o/w F 100.00 b)1/4"trsp, mc o/w F 95.00 c)modr; app.VG/F 70.00
109 a)VG/F 3"cc 80.00m b)VG/F 95.00 c)modr apparent VF/NM 150.00
110 a)tas o/w VG/F 70.00 b)ss o/w VG/F 95.00
111 a)VG/F 90.00 b) modr apparent VF/NM 150.00
112 modr, apparent VF 120.00
113 sml mc o/w F/VF 140.00
115 a)GD + 45.00 b)mod sc o/w VG 50.00
117 a)VG 56.00 b)modr, apparent VF/NM 140.00
118 VG- 40.00
119 modr apparent VF/NM 150.00
120 modr, apparent VF/NM 150.00
121 modr apparent VF 100.00
124 modr, apparent VF/NM 130.00
124 G + 36.00
125 a)modr apparent VG 40.00
126 a)GD/VG 36.00 b)VG- 40.00 c)ad F 65.00 d)modr apparent F 50.00
127 sc VG 40.00m
127 a)GD- 20.00m b)1/8"trcr o/w F- 60.00 d)modr; itls fc, app.F/VF 70.00
128 a)VG- 40.00 b)VG 48.00 c)modr, itls fc apparent VG 35.00
129 a)GD/VG 36.00 b)VG/F 58.00 c)modr; apparent VF/NM 120.00
130 a) VG- 40.00 b)sc o/w F 60.00 c)modr; apparent VF/NM 120.00
131 a)VG/F 48.00 b)modr apparent VF 80.00
132 a)VG 38.00 b)VG/F 50.00 c)VF 120.00 modr app VF/NM 90.00
133 a) GD 20.00 b)modr apparent VF/NM 90.00
132 134(132 x 3) VG 38.00m
133 141 147 148 fa 10.00m
133 sc o/w F so VG [illegible]
134 a)nafc, lt wd, VG- 30.00 b)modr; apparent VG/F 40.00
135 a)VG/F 48.00 b)modr; apparent VG/F 40.00
136 a)VG- 35.00 b)VG 38.00 c)sml wsbc(x2) o/w F- 40.00 d)modr; app.F 30.00
136 1.5"pobc/fc o/w VG (so G-) 15.00m
137 a)nabc VG 38.00 b)1/8"cosp o/w VG/F 55.00 c)modr, app. VG/F 40.00
138 a)fa- 6"trsp 9.00 b)GD/VG 27.00 c)VG(x2)38.00 d)modr app VF/NM 90.00
139 a. GD 20.00 b)VG 38.00 c)modr; apparent VG/F 45.00
140 a)GD 21.00 b)VG- 35.00 c)F/VF 90.00m
141 a)GD- 13.00 b)F-42.00 c)modr; app.VF/NM 80.00
142 a)lt wdfc VG- 25.00 b)VG/F 38.00 c)modr; app. VF/NM 80.00
143 a)GD/VG 21.00 b)VG(x3) 30.00 c)modr; app. VF/NM 80.00
144 a)tas o/w VG 28.00 b)GD/VG(sc) 27.00 c)VG 30.00 d)modr app VF 65.00
145 a)GD 15.00 b)modr apparent VF 70.00
145 po; 158 po/fa 5.00m
147 a)F-45.00 b)modr; app.VF/NM 90.00
148 a)fa/GD 13.00 b)(x3) GD 15.00 c)VG(x3) 30.00 d)modr app.F/VF 60.00
149 modr; app. VF/NM 90.00
150 a)GD(x3) 8.00 b)GD/VG 12.00 c)VG(x2) 16.00 d)modr, app.VF/NM 45.00
152 VG/F 20.00
153 VG/F 20.00
154 a)GD- 7.00 b)VG 16.00 c)F- nabc 17.00
154, 156(x3), 162 GD 8.00
155 a)GD/VG 12.00 b)VG/VG + 17.00
155 VG 16.00
155 a)VG-/VG 16.00 b)VG- 14.00
156 a)VG 16.00 b)VG/F(x2) 20.00
157 a)1/4"cocr o/w VG- 15.00 b)VG/F 20.00
159 a)GD- 7.00 b)G/VG 12.00 c)VG- 14.00
160(ph), 171, 180 fa 3.25
163 VF/NM file [illegible]
163 169, 170, 175 GD/VG 10.00

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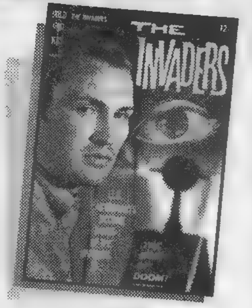
Mysterious Island
#1213 VG $21
Out Of This World (Charlton)
#13 FN $30
Outer Space
#22 VG $19
#23 FN $32
#25 FN $32
Phantom Planet
#1234 VG $15

Planet Comics
#29 G $104
#44 FN $269
#52 FN $210
#60 FN $210
Robotmen Of The Lost Planet
#1 VG $186
Space Adventures
#3 FN $61
#13 FN $61
#29 VG $15
#30 VG $15
Space Detective
#4 VG $77
Space Patrol
#2 VG $122
Tom Corbett
#400 FVF $56
Voyage To The Bottom Of The Sea
#1230 VG $22
Weird Fantasy
#3 FN $188 (#15 on cvr)
#8 VGF $85
#9 FVF $181



#14 FN $150 Frazetta
#16 VF $204 soti
#17 VG $54
#19 VG $59
#21 VG $86
#22 VGF $50
Weird Science
#8 G $44
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#22 GVG $66
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the Peanuts SHELF

> *"I realized lately that, after all these years, in one sense, Snoopy has gone off and is leading a life of his own in certain ways ... especially the stuffed Snoopy. I draw the comic strip each day and, of course, I force Snoopy to do what I want him to do. But, if a small child is playing with a stuffed Snoopy, Snoopy is now off in this other life doing things over which I have no control. He's out there kind of living his own life. It's kinda spooky when you think about it."*
>
> Charles M. Schulz, ***Happy Birthday, Charlie Brown***

An occasional guide to all things from the Charlie Brown 'hood!

More *Peanuts* Products

Charlie Brown and friends have appeared on everything from lunch boxes to bath soap — and now designer pens can be added to the list with the release of *Peanuts* Character Pens from Stylus. The pens are available in a variety of finishes with the characters positioned in classic poses, and each design comes in a collectors' tin. The suggested retail price for each is $25. For more information call (810) 755-4586.

Whitman's Candies is offering assorted *Peanuts* holiday candies from individual candies to boxed sets that include figurines. Similar to the *Adventures of Batman and Robin* tins that were available early this year, a small *Peanuts* tin that comes with a packaged chocolate and a little PVC figurine retails for $1.99 at pharmacies and gift stores. For more information on Whitman's candies call (816) 471-1669.

Gallery Lainzberg is the official distributor of *Peanuts* animation art. The Gallery Lainzberg collection includes unsigned comic strips by Charles Schulz, hand-painted limited editions and production cels by Bill Melendez, sculptures by Randi Johnson, hand-pulled lithographs by Tom Everhart, neon signs, conceptual artwork, and an extensive collection of original toys. A free catalog is available by calling (800) 678-4608.

You're booked, Charlie Brown: HarperCollins expands its 'Peanuts' lines

HarperCollins has established four lines of thematic collections of *Peanuts* strips, and five new books have just been released or are soon to be released. Books listed as mini-sized measure 4x4″. Others are 6x6″.

New in the Passionate Peanuts line is *Siblings (Should Never Be in the Same Family)* ($10.95), featuring 144 pages of strips about strained brotherly and sisterly releations. Also available in this line are the 32-page collections: *Somebody Loves You* ($7.95), *I Love You* (mini-sized, $4.95), and *Friends for Life* (mini-sized, $4.95), as well as the 144-page *Love Isn't Easy* ($10.95).

The 32-page Peanuts Wisdom line offers two new releases: *Once You're over the Hill (You Begin to Pick up Speed)* ($7.95), featuring strips on the subject of aging, and *Born Crabby* (mini-sized, $4.95), which is devoted to the Queen Crab herself. Other books in the line include *Me, Stressed Out?* ($7.95), *Life's Answers (and Much, Much More)* ($7.95), *Have Another Cookie (It'll Make You Feel Better)* ($7.95), and the mini-sized *You Can Count on Me* ($4.95).

New in the Peanuts at Work and Play line are the 144-page *The Literary Ace Strikes Again!* ($10.95), chronicling Snoopy's attempts to write the Great American Novel, and the 32-page *Laughter Is the Best Exercise* (mini-sized, $4.95), featuring strips on the subject of fitness. Other books in this line include the 32-page *A Good Caddie Is Hard to Find* ($7.95) and the 144-page *Way beyond Therapy* ($10.95), *See You Later, Litigator!* ($10.95), and *Dogs Are from Jupiter (Cats Are from the Moon)* ($10.95).

Peanuts At Work & Play
The Literary Ace Strikes Again!

Also new from HarperCollins is *Charlie Brown: Not Your Average Blockhead* ($19.95), a 9x9″, 80-page collection starring *Peanuts'* leading loser. The book, a follow-up to *Snoopy: Not Your Average Dog* ($19.95), includes facts about the strip and an eight-page gatefold.

The publisher's *Peanuts* license is not limited to strip collections. New this fall are a *Good Grief! Some Dates Are Hard to Remember Datebook* ($17.95) and blank journals, one featuring a Charlie Brown motif and one featuring Lucy ($8.95 each).

the toy box

***Peanuts* for li'l folks.** Charles Schulz may be turning 75, (Happy Birthday!), but the *Peanuts* gang is as young and fresh as ever in the world of licensed toys and figurines.

The set of six ***papier-mâché*** *baseball banks is one of the rarer* ***Peanuts*** *collectibles from the 1970s. Schroeder and Peppermint Patty sell for $70 on up for pieces in nice condition, while Lucy, Snoopy, Charlie Brown, and Linus top out at around $60 each. The bat-hugging Charlie Brown is a lamp, new from Juvenile Products.*

Are you upset that Hallmark has discontinued its line of *Peanuts* figural ornaments? Well don't be, because the Kurt S. Adler company is picking up the slack. From cheap to not so cheap, Adler has manufactured a set of 1½″ ornaments including Charlie Brown, Lucy, Snoopy, and Woodstock that retail for $2.95 each. A 3″ set comes individually boxed for $7.50 each and includes Linus and Snoopy, Charlie Brown next to a Christmas tree, Lucy, Snoopy lying atop his decorated dog house, and Snoopy as Santa. A boxed set of Snoopy-shaped lights is available for $9.95. For those looking for something a bit more spiffy, Adler has also manufactured three different hand-painted, blown-glass figural ornaments of Lucy, Snoopy, and 'ol Chuck which carry a retail price of $32 each.

Applause continues to offer the most diversified line-up of *Peanuts* products. Not only does it still make its line of plush toys, including a 10″ Snoopy ($19.95), a 6″ Snoopy ($14.95), and an 8″ Joe Cool ($9.95), but they produce a line of PVC figures, as well. The Applause Jumbo PVCs feature Joe Cool, Schroeder with his piano, Linus sucking his thumb and holding his blanket, Snoopy with Woodstock, Charlie Brown winding up to throw a pitch, and Lucy holding a football, ever waiting. Each retails for $3. The company also offers a plastic soup and cereal bowl that has raised images of Woodstock around its base and a large figure of Snoopy attached to the side holding the bowl ($9.95), two PVC mugs of Joe Cool and Woodstock ($5 each), and a Snoopy and Woodstock PVC figural bank ($9.95) A set of three hand-painted ceramic figural lamps is available from Juvenile Products. Each lamp retails for $79.95 and includes Lucy or Charlie Brown in a baseball motif or Snoopy hugging Woodstock.

For $59.95, Armitron has just released a new Joe Cool watch in honor of the character's 30th anniversary. It comes with an exclusive 6″ ceramic figure of Joe and is packaged Special thanks to Rick at Collectible Madness in Brookfield, Conn., for providing a wealth of information and the opportunity to photograph many of the pieces that appear in this article. You can reach his shop by calling (203) 740-9472.

— ***Marc Patten***

Playing with 'Peanuts'

U.S. Game Systems offers three ways for kids of all ages to play cards with the *Peanuts* gang. A standard deck of Snoopy playing cards retails for $4, while the Comic Strip Card Game and Charlie Brown Plays Baseball have a suggested price of $8.95. For more information call: (203) 353-8400.

Kids learn the world according to Charlie Brown

For children ages 4 to 8, Charlie Brown and the Gang are now available on a CD-ROM titled *Charlie Brown's World*. This dictionary program is colorful and interactive. It defines more than 1000 words and brings them to life in the *Peanuts* world, using the original character voices. Kids can follow a day in the life of the *Peanuts* gang, learning new words, playing games, and solving puzzles. Used to its potential, this product functions as an animated activity center created in the style of the *Peanuts* animated television specials.

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18 G 35.00
38 VG 45 00
53 G-VG 22.00
57 VG-FN 40.00
62 G+ 20.00

CAPTAIN VIDEO

4 AcBT VG 60.00
5 VG-FN 100.00

DON WINSLOW

11 VG 22.00
47 G-VG 12.00

FAWCETT MOVIE COMIC

No #, 1950 ("Montana") VG-FN 30.00
No #, 1950 ("Destination Moon") G 35.00
17 ("Rose of Cimarron") VG-FN 15.00
18 ("The Brigand") Fine 18.00
19 Fair 4.00

JUNGLE GIRL

1 Fine (1942) 200.00

MARVEL FAMILY

1 Abt. VG 175.00
2 VG, small piece out of 2 inside pgs. 75.00
3 G, 5 G+, CL .... 30.00@
4 VG 65.00
12 Fine+, 15 Fine+ .... 60.00@
16 VG 38.00
28 VG-FN, 29 VG+ .... 30.00@
48 Fine 30.00
54 VG 20.00
69 VG, CL .... 17.00@
74 G-VG 13.50

MARY MARVEL

18 VG+ 40-00

MASTER COMICS

25 VG-FN (A classic period issue; very clean) 175.00
32 G-VG; Cov. loose 50.00
59 G+ (Raboy cov.) 20.00
61 Fine (C M. Jr Meets Unc Mar). 48.00
62 Abt G (Uncle Sam cov.) 15.00
65 VG, 66 VG, 79 VG 22.00
67 G+ 13.50
70 VG+ 25.00
81 VG-FN, 85 VG-FN .... 28.00@
96 G-VG, CFO 5.00
98 G-VG 17.00
115 G-VG 13.50
128 VG 20.00
130 Fine- VF, no front cov. 4.00

MIGHTY MIDGET COMICS

Capt. Mar. Jr. #11 (No color ad on B.C.) VG .. 22.00

NYOKA, THE JUNGLE GIRL

18 Abt. VG (Krigstein) 20.00

SUSPENSE DETECTIVE

3 VG+ 30.00

UNDERWORLD CRIME

3 VG 20.00

WHIZ

10 VG, Name written in ink on cov. (Bright colors, classic cov.) 135.00
24 Almost VF 250.00
27 G 38.00
28 G+ 45.00
29 Abt. G (Lieut. Marvels cov) 35.00
35 Abt. VG (Classic Spy Smasher cov) 60.00
39 VG+ ("A Nazi in Utopia") 70.00
52 VG, 53 VG .... 38.00@
55 G-VG 28 00
61 G+ 20.00
64, 70 (G-VG) .... 22 00@
67 G 17.00
68 Fine+ 60.00
69 VG 35.00
70 VG-FN 45.00
77 VG-FN 38.00
80 F-G 12.00
83, 119, 121, 136, 144 (All VG) .... 30.00@
87, 102 (Com. Yank) (Fine) .... 40.00@
97 Abt G 13.50
98 G-VG 22.00
105, 133, 142 (All G) .... 15.00@
122, 146 (Abt. VG) .... 22.00@
145, 149, 151 (All G-VG) .... 20.00@

WOW COMICS

16 ABT. VG 50.00
32 VG, Tear in B.C + Last few pgs 22.00

MISC FAWCETT ITEMS

Captain Marvel in "Curse Of The Scorpion"
Circa 1960's 8mm, B&W, Republic Pictures Film in colorful box, 7 1/2 x 7 1/2"; Fine 35.00

Capt. Midnight Brass Spinner Membership Token
1940, Fine 25.00
Pewter Repro of above 12.00

FAWCETT PAPER PUNCH OUTS

Billy The Kid Comic Capers
VF 7.50
Capt. Marvel Magic Eyes
Fine- VF 28.00
G+ 15.00
F-G 8.00
Capt. Marvel Jr. Ski Jump
VG 12.00
Hoppy - Musical Evening
F-VF 7.50
Willie The Worm Fish 'N Fun
Fine. 5.00

RECENT HARDBACKS

The Power Of Shazam! (Jerry Ordway) Mint 15.00
The Shazam! Archives, Vol. 1 (Reprints Capt. Mar. Ashcans, and color stories and covs. (from Whiz 1-15) NM 40.00
Shazam! 7" Record
1977 Power Record 2372 VF (sealed) 22.00
Fine copy 15.00

SILVER AGE D.C.COMIC BOOKS

SINISTER HOUSE OF SECRET LOVE

1 G 5.00

SPECTRE (1967)

1 Fine+ 28 00
1 Fine 25.00
1 VG-FN 18 00
1 VG 15 00
2, 3, 4 (All Fine-VF Adams) .... 20.00@
2 Fine+, 3 Fine+, 4 Fine+ .... 17.00@
2 Fine, 3 Fine, 5 Fine .... 15.00@
2 VG+, 5 VG-FN (Adams) .... 12.00@
4 VF (Adams) 30.00
4 VG+ 12.00
4 G 5.00
6, 8 (Almost VF ... 18 00@
6 .... 10.00
7, 10 (VF) .... 20.00@
7 G+, 10 G+ .... 3 50@
8, 10 (Fine-VF) .... 12.00@
8, 10 .... 7.00@
9 VF (Wrightson) 22.00
9 Fine+ (Wrightson) 12 00
9 VG+ 8.00
9 Abt. VG 5.00

STALKER

Wood/Ditko Art
1 NM 5.00
1 VF-NM 4.00
1 VF 3.00
2 Fine, 3 Fine-VF ... 2.00@
3 VF-NM 3.00
3 VF 2.50
3, 4 (NM) .... 4.00@
4 VF-NM 3.50

STARFIRE

1, 3, 4, 6 (All VF) ... 1.50@
8 NM 2.00

STAR SPANGLED WAR STORIES

13 VG+ 35.00
13 Abt. VG 25.00
18 VG+ 35.00
28 VG 25.00
37 G 9.00
42 G 7.00
50 VG-FN 18.00
53, 54, 73 (All G-VG) .... 10.00@
63 VG-FN 17.00
74 VG 12.00
77 G 6.00
86 Abt. VG 10.00
86 F-G 4.00
88 VG 15.00
94 Fine+ (Proto Enemy Ace) 40.00
95 Fine-VF 40.00
99 Fine+ 35.00
100 VG-FN (Dino. Cov/Sty) 35.00
100 VG 30.00
103, 106, 107, 109, 111, 112, 114 (All VG-FN) .... 20.00@
103 Abt. VG 10.00
104 Fine+ 27.00
105, 106, 115 (All Fine-VF) .... 30 00@
108 Almost VF 35.00
110, 113, 114, 115 (All Fine) 25.00
113 VG 13.50
116, 119, 135 (All Fine) .... 20.00@
116, 133 (G-VG) .. 8.00@
116, 119, 120, 135 (All VG+) .... 13.50@
117, 118, 119, 120, 136 (All Fine-VF) .... 25.00@
117 Almost Fine 18.00
119, 122, 125, 126, 130 (All VG) .... 12.00@
122 Abt. VG 10.00
123 VF 35.00
124, 130 (Fine+) .... 22.00@
125, 129 (VG-FN) .... 17.00@
136 G 6.00
139 VF (Origin Enemy Ace) 35.00
139 Fine (Origin) 17.00
140, 142, 145 (All Fine-VF) .... 17.00@
140, 142 (Fine) 13.50
140, 145, 147, 148 (All G) .... 3.50@
141, 142, 143 (All Fine+) .... 15.00@
141 VG+ 9.00
141 G-VG 5.00
141, 142, 143 (All VG) .... 7.00@
143 VF 22.00
144 VF (Adams) 25.00
145 Almost VF 20.00
146 Almost VF 13.50
146 G, 160 VG-FN .... 2.50@
147, 148 (Fine+) .... 12.00@
147 Abt. VG, 153 Fine, 158 VF .... 5.00@
149 VF 15.00
152 Fine-VF 6.00
152 VG-FN, 158 Fine+ .... 3.50@
156 Fine-VF 7.00
162, 166, 173, 174, 176, 177, 179 (All VF-NM) .... 3.00@
163, 164, 170, 171, 175, 180, 184, 185, 197, 202 (All Fine-VF) ... 2.00@
164, 166, 174, 175, 176, 184, 187, 200, 201, 204 (All VG+) .... 1 50@
165, 168, 172, 173, 176, 177, 178, 181-185, 187, 190 (All Fine) .... 1.75@
170, 175, 176, 180, 183, 188, 195 (All VF) .... 2.50@

STRANGE ADVENTURES

3 VG 85.00
3 G 40.00
3 Fair, pgs. out 10.00
5 VG 80.00
5 G+ 45.00
10 G, 12 Abt. VG (Toth) .... 45.00@
12 G-VG (Toth) 40 00
12 G (Toth) 30 00
24 P-F 10.00
25 G+ 25.00
26 G+, spn. splt. .... 15.00@
27 Fair, spn splt. 9.00
30 G 25.00
32 VG (Krigstein) 50.00
33 G+ (Krig.) 25.00
33 G-VG (Krigstein) 30.00
36 P-F 8.00
40 G+ 25.00
47 VG+ 45.00
60 G+ 15.00
61 G-VG, 65 G-VG .... 18.00@
61 G, 62 G .... 13.50@
67 G (Capt. Atom cov.) 17.00
69 Abt. G, 1/2 B.C. gone, 70 Fair .... 6.00@
71 F-G 5.00
73 G, 87 G, 94 G, 98 G .... 8.00@
74 G-VG, 83 G-VG .... 12.00@
78 Abt. G, 89 Abt. G, 96 G, CL .... 7.00@
80 Fair 4.00
85 Abt. VG 14.00
85 G+ 10.00
87 Fine 30.00
101 VG-FN 18.00
105 G 6.00
106, 110 (G-VG) .... 9.00@
107 F-G 4.00
113 VG 12.00
119 Fair 3.00
123 Abt. VG (3rd Atomic Knights) 17.00
126 Fair (4th A.K.) 5.00
128 G+, 142 G-VG (Faceless Creature) 147 G (A.K.) .... 6.00@
131 Abt. G, 166 G .... 3.00@
137, 149, 158 (All VG+), 160 G-VG (A.K.) .... 8 00@
141 G-VG, CL (Atom K.), 156 VG, 157 VG .... 7.00@
147 VG (Atomic Knights) 13.50
152 G-VG 5.00
158 VG-FN 10.00
163 G-VG, 177 G-VG .... 4.00@
166, 169 (VG) 5.00
167, 172, 189 (VG+) .... 6.00@
174, 181, 185, 187, (All VG-FN) .... 7.00@
175 Almost VF 12.00
180 VG+ (Origin Animal Man) 35.00
180 G-VG (Animal Man) 20.00
184 Almost FN (2nd Animal Man) 30.00
184 G-VG (An. Man) 15.00
190 VF (Animal Man) 65 00
190 Fine-VF (1st Animal Man in costume) .. 50.00
190 Fine+ (Animal Man) 35.00
190 VG+ 22.00
191, 200 (Fine) .... 3.50@
191, 204 (VG) .... 2.50@
195 Fine+ (Animal Man) 40.00
195 VG+ (Animal Man) 25.00
198 VG-FN, 205 Poor .... 2.00@
201 Almost VF (Animal Man) 20.00
201 Fine-VF (An. Man) 15.00
201 VG (An. Man) ... 6.00
202 Fine+ 3.00
205 Fine (Origin Deadman) 20.00
205 VG+ (Deadman) 13.50
205 VG 12.00
205 F-G 4.00
205 Fair 2.50
206 Fine+ (Adams Begins) 15.00
207, 208 (VF i Adams) .... 20 00@
207, 210 (Fine+ i Adams) .... 12.00@
207 VG+ 6.00
207 F-G 2.00
209 Fine-VF (Adams) 15 00
209 VG-FN 7.00
209 VG 5.00
210 Fine 9.00
210 G 2.50
210 G-VG 3 50
211, 214 Fine (Adams) .... 7 00@
211, 212-215 (All VG-FN) .... 6.00@
211-215 (All VG) .... 5.00@
212, 213, 214, 216 (All VF) .... 15 00@
212, 214, 215 (Fine+) .... 8.00@
212, 214 (G-VG) ... 3.00@
212, 215, 216 (G) .... 2.50@
213, 214, 216 (All Fine-VF) .... 10.00@
213, 215 (VG+) ... 5.50@
214 VF-NM 22.00
217, 226, 227, 230, 235 (All Fine+) .... 2.50@
218, 219, 226, 237, 242 (VF) .... 4.00@
221 Fine 2.25
222 VG (New A.S. Sty) 2.50
225, 230 (All VG) .. 1.50@
230, 231, 237, 240, 241 (All Fine) .... 2.25@
232 VG-FN 2.00
233 F-VF .... CALL
235 VF-NM, 238 NM .... 5.00@
239, 241, 243 (VG-FN) .... 2 00@

STRANGE SPORTS STORIES

1 NM 6.00
1 VF-NM 5.00
2, 3, 5 (All Fine) .... 2.00@
3 NM 4.00
3, 5 .... 3.00@
4 .... 3.50

SUPERBOY

48 VG, 50 VG .... 28.00@
57 Abt. VG 20.00
58 VG, 59 VG .... 25.00@
59 G-VG 13.50
61 Abt. VG 15.00
62 VG 17.00
66 Almost Fine 28.00
67 G-VG 12.00
67 G+ 9.00
67 Fair 4.00
70 G-VG 10.00
70 G 6.00
73 VG-FN 20.00
76, 77 (VG) 15.00
74 Abt. VG 12.00
78 VG+ (Origins Ish) 28.00
78 G (Origins) 12.00
80 P-F (Big Ish) 4.00
81 G 5.00
83 Almost VF 28.00
83, 92 (Fine) .... 18.00@
83, 85, 87, 91 (All VG+) .... 12.00@
83, 84, 90, 92 (All G-VG) .... 6.00@
84, 85, 87, 92 (All VG) .... 10.00@
85, 87, 91 (All Fine+) .... 20.00@
85, 92 (VG-FN) .... 13.50@
86 Abt. VG (4th Legion) 20.00
87, 88, 90 (Abt. VG) .... 8.00@
88 Fine- VF 25.00
93 VG+ (10th Legion) 15.00
94, 97, 99 (All Fine +) .... $12.00@
94, 95, 97, 99 (All VG) .... 6.00@
96 Abt. VG 5.00
98 Abt. VG (1st Ultra Boy) 12.00
99 G-VG 4.00
99 Fine 10.00
99, 101, 103, 105, 108, 109, 113, 116 (All G) .... 2 00@
100 VG-FN (Origin, Etc.) 40.00
100 VG+ (Ultra Boy, Etc.) 30.00
100 G 12.00
101, 102, 105, 107, 112, 113, 119 (All Fine) .... 7.50@
101, 106, 107, 111, 112, 113, 114 (All VG-FN) .... 6.00@
101, 106, 107, 109, 112, 113, 115, 116, 118, 119 (All G-VG) .... 3.00@
102, 108, 109, 119 (All Fine+) .... 9.00@
102, 103, 105, 106, 107, 113, 114, 116, 118, 120 (All VG) .... 4.50@
105 Fine-VF 12.00
109, 110, 111, 114, 115 (All abt. VG) .. 40.00@
114 VF-NM 20.00
114 VF 15 00
117 Fine (Legion) 10.00
117 VG+ (Legion) 7.00
117 G (Legion) 3.00
122, 123, 124 (All VG-FN) .... 6 00@
122, 123 (VG) .... 4.00@
124 Fine+ 8.00
128 G-VG 3 00
129 VG-FN (Giant), 138 VG-FN (Giant) .... 8.00@
130, 133, 134, 137 (All Fine) .... 5 50@
130 132, 136, 137, 140 (All VG-FN) .... 4.50@
130-133, 135-137, 139, 140 (All VG) .... 3 50@
130, 132, 133 (All G-VG) .... 2.00@
132, 133, 137 (All VF) .... 10.00@
141, 146, 151, 162 (All Fine-VF) .... 4.00@
141, 142, 143, 144, 145, 148, 149, 150, 158, 161, 163, 167, 170 (All VG-FN) .... 2.50@
142, 146, 150, 152, 153, 154, 155, 158, 160, 164, 166, 172 (All Fine) .... 3.00@
142, 143, 144, 145, 148-151, 153-155, 157, 159, 160, 164, 166, 168-171 (All VG) .... 2 00@
146, 171 (VF-NM) .... 7.00@
150, 151, 157 (All G-VG) .... 1.50@
152, 155, 170, 175 (All VF) .... 5.00@
174 Fine-VF (Giant) 6.00
174 VG (Giant) 3.50
186 NM 4.00
188, 189, 192, 194, 196, 207, 209, 213 (All Fine-VF) .... 1.50@
191, 192, 193, 195, 196, 215 (All VF) .... 1.75@
202 Fine-VF (Giant) 2.50
202 Fine+ (Double Cov.) 3.50
202 Fine (Giant) 1.75
210 VF (Origin) 2.00

SUPERBOY ANNUAL

1 Fine 35.00
1 VG - FN 30.00
1 VG 20.00
1 VG, no back cov. 10.00

SUPER DC GIANT

15 VF-NM 5.00
16 Fine 3.00
22 VF, 25 VF-NM ... 3.50@
22 Fine, 25 Fine+ .... 2.50@

SUPER FRIENDS

1 NM 3.00
1 VF 2.00

SUPERGIRL (1972)

1 VF-NM 8.00
1 Fine-VF 6.00
1 Fine 4.50
1 VG - FN 3.00
3 VF-NM 3.00
7 NM 4.00
9 VF 2.50

SUPERMAN

74 Abt. VG 60.00
84 Abt. VG 55.00
91 G, St 25.00
95 G, St, 2 Sty Out 6.00
97 Abt. G, St, 98 Abt. G, St .... 20.00@
104, 107, 110 (All G-VG) .... 35.00@
107 VG 45.00
107 G+ 25.00
107, 109, 110 (All F-G) .... 17.00@
108, 109 (Abt. VG) .... 40.00@
112 F-G, 118 F-G .... 10.00@
113 G-VG, 115 G-VG, 116 G-VG, 118 G-VG .... 25.00@
114 Abt. G, CL 10.00
115 VG .... 35.00@
116 G 18.00
117 Fine 60.00
120 VG (Wedding Ish) 40.00
121 VG, 124 VG ... 30.00@
122 VG-FN (Superman As President) 40.00
123 G (Supergirl Tryout) 25.00
124 Fair, 130 Fair .. 7.00@
124 P-F 5.00
125 Abt. VG 25 00
125 G, 128 G .... 15.00@
127 VG+ (Origin Titano) 35.00
129 Fine+ (Origin Lori Lemaris) 55.00
130 VG 30.00
130 F-G 10.00
131, 133 (Fair), 139 F-G, St .... 6.00@
132, 134, 135, 138 (All VG) .... 22.00@
132, 137 (Abt. VG) .... 18.00@
132, 134 (G-VG) .. 15.00@
133, 134, 138 (All VG+) .... 25 00@
133, 136, 138, 139 (All G) .... 12 00@
135, 138 (Fine) .... 40.00@
135 VG-FN 30.00
135, 137, 138 (All G+) .... 13.00@
136 G, Coup. Out b.c. 7.00
138 F-G 8 00
141, 142, 148 (All VG) .... 18.00@
142 Abt. G 7.00
143 Fine+ 35.00
143 F-G, 148 F-G 6.00
144 G+ 10.00
144 Fair, St, 148 Fair .... 4.00@
145 G 8.00
145 P-F, 158 F-G, St .... 3.00@
146 G-VG (Life Story) 18.00
147 VG (7th Legion) 22.00
147 Fair St 5.00
148 VG-FN 25.00
148 VG+ 20.00
148 Abt VG 15.00
149 F-G, St (9th Leg.) 5.00
150, 156, 157 (All Fine+) .... 18 00@
150, 151, 154 (All Fine) .... 15.00@
151, 159 (Abt. VG) .... 7.00@
151, 157 (G-VG) .... 6.00@
152, 155, 156, 158, 160 (All VG) .... 8.00@
153, 154 (Fair, St), 162 Fair .... 2.50@
154, 157, 159 (G) .. 4.00@
157, 158, 161 (All VG-FN) .... 10.00@
162 VG+ 9.00
163, 168, 170, 173, 177, 178, 179 (All VG-FN) .... 10.00@
163, 166, 170, 171, 173, 174, 177, 178, 180 (All VG) .... 7.00@
163, 173 (F-G) 2.50
164, 168, 171, 172, 179 (All G-VG) .... 5.00@
165, 171 (VG+) .. 8.00@
165 G, 180 G, 197 F-G (Giant) .... 3.50@
167 VG-FN (Origin Brainiac) 20 00
168 Almost VF 20.00
175, 178, 179, 180 (All Fine) .... 12.00@
175, 176 (G+) .... 4.00@
179 Fine-VF 15.00
179 Fine+ 13.50
181, 185, 195 (G-VG) .... 3.50@
181, 182, 186 (G) .. 2.50@
182 Fine 8.00
182, 184, 186, 188, 191, 194, 196, 198, 200 (All VG) .... 5.00@
183 VG+ (Giant) 10.00
183, 193 (Abt. VG; Giants) .... 7.00@
184, 185, 188, 194, 200 (All Fine +) .... 10.00@
184, 192 (Fine-VF) .... 13.50@
184, 185, 186 (VG+) .... 6.00@
187 VG-FN (Giant) ... 12.00
189, 190, 191, 192, 194, 198 (All VG-FN) .. 7.00@
189 F-G 2.00
190 Fair 1.50
198 VF 20.00
198 Almost Fine 7 50
199 Fine+ (1st Sup./Fl. Race) 50.00
199 VG-FN (Race) .. 40.00
201, 204, 208, 209, 214, 216 (All Fine+) ... 7.00@
201, 204, 211 (All VG-FN) .... 5.00@
203, 208, 210, 213, 215 (All VF) .... 12.00@
203, 205, 206, 211 (All Fine-VF) .... 9.00@
205, 206, 208, 209, 211 (All NM) .... 18.00@
206, 208, 211 (All G-VG) .... 2.50@
206, 208 (VG) .... 3.50@
209 Fine 6.00
206 VF-NM 15.00
227 G-VG (Giant) 4.50
218, 225, 226, 229 (All Fine-VF) .... 6.00@
218, 230 (VG-FN) .. 4.00@
219, 223, 224, 231 (All VF-NM) .... 12.00@
219, 224, 228 (All Fine +) .... 5.00@
219, 221, 228, 229 (All Fine) .... 4.50@
220, 221, 223, 226 (All NM) .... 15.00@
224, 225, 226, 231 (All VF) .... 8.00@
232 VG (Giant) 6.00
234, 235, 237, 238 (All NM) .... 10.00@
236 VF 7.00
237 Fine 3.50
239 Fine-VF (Giant) .. 15.00
240 NM (Kaluta) 5.00
240 VF-NM (Kaluta) 4.00
244 Fine-VF 3.00
246, 251 (VF-NM) . 4.50@
246 VF 4.00
247 NM 5.00
247, 253 (Fine-VF) .... 3.50@
249 VF-NM (Adams) 6.00
251 Fine+ 1.50
254 VF (Adams), 284 Fine (Giant) .... 5 00@
257, 259, 266, 267, 268, 274, 280, 283, 289, 298, 299 (All VF) .... 1.50@
261, 268, 280-283, 285-287, 289, 290, 292, 296 (All VF-NM) .... 1.75@
269, 270, 271, 273-275, 281, 282, 286-293, 294, 295, 297, 298 (All NM) 20.00
272 Fine+ (Giant) 4.00
272 VG (Giant) 2 50
300 VF (Origin). 4.00
300 VG-FN 2 00
301, 303, 304, 308, 316-321, 324, 329, 331 333-337, 339-348, 351, 354, 356 358, 362-366, 370 (All NM) .... 2.00@
305, 307, 310-315, 322, 326, 330, 332 333, 342, 344, 347-349, 357 (All VF-NM) .... 1 75@
306, 309, 325, 327, 332, 333, 338, 341, 343, 350 (All VF) .... 1.50@
372-374, 386-399 (All NM) .... 2.00@
400 NM 3.00
402-406, 408-413, 415, 420-422 (All NM) .... 2.00@
423 NM 5.00

SUPERMAN ANNUAL

1 Fair 20.00
2 Fine+ 75 00
2 Fair 10.00
3 VF 125.00
3 G-VG 20.00
4 VG+, 7 Fine+ .... 30.00@
5 Fine 40 00
5 VG+ 25.00
5 Fair 5.00
6 Fine 35.00
7 VG+ 18 00
8 G-VG 10.00
10, 11 (VF-NM) .. 2.00@

SUPERMAN SPECIAL

1-3 (NM) .... 2.50@

SUPERMAN (1992)

75 Platinum Edition; Mint 25.00

SUPERMAN FAMILY

201, 202, 207, 209, 210, 211, 216 (All NM) .... 2.00@

SUPERMAN (MINIATURE)

1A ("Duel In Space") Fine, tiny tear 65.00

SUPERMAN'S GIRLFRIEND LOIS LANE

4 Abt. VG 45.00
5 VG 50.00
7 Abt. VG 40.00
7 G+ 25.00
9, 10 (Abt. VG) .... 35.00@
9 G 17.00
10 VG 40.00
11 13, 15, 16, 20 (All VG+) .... 20.00@
11, 12, 15, 16, 17, 19 (All G) .... 10.00@
12, 13, 16, 18, 19 (All G-VG) .... 12.00@
14, 16, 18 (All VG-FN) .... 25.00@
14, 17, 18 (All Abt. VG) .... 15.00@
14, 20 (F-G) .... 7.00@
18 Fine-VF 45.00
18, 19, 20 (All VG) .... 18.00@
20 Fine 35.00
21, 23 (Fine) .... 28 00@
21, 23, 26, 27, 29 (All VG) .... 15.00@
21, 25, 29 (All Abt. VG) .... 13.00@
22, 24 (Fine+) .. 30.00@
24 F-G .... 5.00@
25 G .... 7.00@
31, 32, 34, 36, 38, 40, 41, 42, 43, 44, 48 (All VG) .... 7.00@
33 Fine (Mon-El) 17.00
33 VG (Mon-El) 10.00
33 VG+, CL (Mon-El) 9.00
34, 44, 46, 49 (All Abt. VG) .... 6.00@
34, 37, 39, 41 (G-VG) .... 5.00@
27, 28 (G+) .... 8.00@
28 VG-FN 25.00
29 VG+ 18.00
30, 39 (Fine-VF) .20.00@
30, 32, 35, 38, 39, 44-46 (All VG+) .... 9.00@
31, 38, 39, 41-45 (All VG-FN) .... 12.00@
35, 36, 42, 49 (All Fine) .... 13.50@
35, 38, 46 (Fair) .... 2.00@
37, 48 (Fine +) ... 15.00@
47 VG+ (Legion) 10.00
47 G-VG (Legion) 6.00
49 G 3.00
50 VG-FN (Phantom Girl) 12.00
50 VG (Phan. Girl) ... 10.00
50 G-VG 5.00
50 G 4 00
51, 53, 54, 57, 58, 66, 69 (All Fine) .... 9.00@
51, 53, 54, 58, 63, 64, 66, 69 (All VG-FN) .. 7.50@
51, 55, 60, 65, 67 (All VG+) .... 6.50@
52, 53, 59, 64, 66, 69 (All G) .... 3.00@
54, 62, 69 (All Fine+) .... 10.00@
55, 58, 69, 63, 64, 67, 69 (All VG) 6.00
56 Almost VF (Saturn Girl) 18.00
56 Fine (Saturn Girl) 10.00
60 Fine-VF 12.00
61 Fair 1.50
62, 64, 67 (G-VG) .. 3.50@
68 Fine-VF (Giant) ... 15.00
68 Abt. VG (Giant) .. 7.00
70 Abt. VG (1st S.A Catwoman) 30.00
70 G-VG (Catwoman) 25.00
71 VG (Catwoman) .. 20.00
72, 78 (Fine-VF) .... 6.00@
72, 75 (VG-FN) .... 4.00@
72, 74, 75, 76 (All VG) .... 3 00@
72, 78 (G-VG) .... 2.00@
77 VG-FN (Giant) 6.00
77 VG (Giant) 5 00
78 Fine 5.00
79 VF (1st Adams Lois Cov.) 6 00
79 Fine-VF 4 00
81, 88 (Fine) .... 2 25@
81, 82, 83, 88, 90 (All VG-FN) .... 2 00@
82, 84, 85 (All Fine-VF) .... 3 00@
82, 83, 87, 89 (VG) .... 1.50@
89 Fine+ 2.50
96, 117 (Fine) .... 2.00@
103 VG 1.50
106 VG (Louis Becomes An African American) 2.50
117, 123 (Fine+) .. 2.50@
118 VF 4.00
124, 125 (NM) .... 2 50@
127, 135 (VF-NM) .2.25@
128, 132, 134, 137 (All VF) .... 2.00@
Annual 1 Abt. VG 20.00
Annual 1 Abt. VG. St 10.00
2 VG-FN 22.00
2 Abt. VG 12.00

SUPERMAN'S PAL JIMMY OLSEN

3 G-VG 65.00
4 Fine, minor page browning 80.00
6 G+ 25.00
7 Abt. VG 40.00
8 VG, 1" tape on spine 40.00
11 G, St 15.00
15, 17 (VG) .... 30.00@
15 G+ 18.00
16 Abt VG 25.00
29 VG+, 30 VG+ .... 22.00@
33 G-VG 12.00
42 43, 45, 46, 47, 48, 49 (All VG) .... 10.00@
43, 46 (G-VG) .... 6.00@
44 G+ 5.00
47, 48 (VG-FN) .... 13.50@
48 Fine+ 20.00
49 G, 56 G, 58 G .... 4.50@
51 VG-FN 12.00
51, 55 (G-VG) .... 6.00@
52 Fair 2.00
53, 54, 55 (All VG) .... 9.00@
56 Abt. VG 7.00
57, 58, 59-61, 62, 64, 69, 75, 80, 82, 83, 84, 89, 90 (All VG) .... 4 00@
58, 59, 61, 69, 71, 75, 83 (All VG-FN) .... 5.00@
61, 63, 64 (G) .... 2.00@
66, 69, 71, 73 (All G-VG) .... 2.50@
64, 66, 67, 70 (All Abt. VG) .... 3.00@
68, 74, 78, 81 (All VG+) .... 4 50@
72 G+ (Legion) 3.00
73 VG+ (Ultra Boy), 77 VG-FN (Colossus) .... 5.50@
76 VG (Legion) 5.00
85 Fine (Legion), 87 Fine (Legion) .... 7.50@
86 G-VG 2.50
87 Fine-VF (Legion) 10.00
87 VG-FN (Leg.) 6.00
87 Abt. VG (Leg.) 4.00
90 Almost Fine 6.00
91, 96 (VF) .... 10.00@
91, 92, 97 (All VG) 3.00
94 VG-FN 4.50
94 G-VG 2.00
96, 97 (Fine) 5.00
98 Fine+ 6.00
99 VF (Legion Costumes) 12.00
99 Fine-VF (Legion Costume Ish) 10.00
99 Fine 7.00
100 VG (Legion) 4.50
101, 106, 114, 115, 124, 129, 132 (All VG-FN) .... 2.25@
102, 105, 116, 117, 121, 124 (All VG) .... 1.75@
106, 114, 116 (All VG+) .... 2.00@
109, 121, 127, 128, 130, 132 (All VF) .... 4.00@
110, 129 (G-VG) ... 1.50@
112, 116, 124, 129 (All Fine-VF) .... 3.00@
113 Fine-VF (Giant) 8.00
114, 119, 121, 124, 126 (All Fine) .... 2.50@
118 VG-FN ("Hippie Olsen's Hate-In") .... CALL
118 VG .... CALL
123, 126 (VF-NM). 6.00@
125 NM 7.00
131 VG+ (Giant) 4.50
139, 141, 147 (All VG) .... 2.00@
144 Fine+ 3.00
145 VG+ 2.25
148 Fine 2.50
149, 153, 155, 156, 158, 160 (All NM) 4.50
149, 150, 152, 159 (All Fine-VF) .... 2.50@
149, 150, 153, 154, 155, 158 (All Fine) .... 2.00@
152, 153, 154 (All VG-FN) .... 1.50@
156, 159, 160, 161, 162 (All VF) .... 3.00@
160, 161, 163 (All VF-NM) .... 3.50@

SUPER-TEAM FAMILY

1 VF, 3 VF, 12 VF .. 3.00@
1 Fine-VF, 2 Fine ... 2.00@

SWAMP THING (1972)

2 Fine 10.00
3 VG+ 6.00
3 VF-NM 10.00
3 Fine-VF 7.00
3, 4, 5, 6 (All Fine+) .... 4.50@
4, 5, 8, 10 (All Fine) .... 4.00@
5, 6, 8, 9 (All Fine-VF) .... 5 00@
7 VF (Batman) 10.00
7 Fine-VF (Batman 7 00
7 Fine 5.00
8 VF, 9 VF, 10 VF .. 6.00@
10 VF-NM 9.00
13, 14, 16, 17, 18, 19, 20, 21, 22, 24 (All NM) .... 3.00@
11, 13, 14, 15, 16, 17, 19, 21, 23, 24 (All VF) .... 2.25@
11-13, 17, 24 (All Fine) .... 1.50@
12-14, 18, 19 (Fine-VF) .... 2.00@
16, 21, 23 (All VF-NM) .... 2.50@

SWAMP THING (1982)

20 VF-NM (1st Alan Moore) 8.00
21 VF-NM (New Origin) 6 00
27 NM, 28 NM .... 3.00@
31, 33, 35, 36 (All NM) .... 1.50@
34 NM 5.00
37 NM (1st J.C.) 10.00
38, 39 (NM) .... 4.00@
52, 53 (NM) .... 2.50@

SWORD OF SORCERY

1 NM 4.00
1 VF-NM 3.00
1 VF 2.50
2 VF, 3, 4 (VF-NM) .... 2.00@
3 NM, 4 NM .... 1.75@
5 VF 1.50

TALES OF GHOST CASTLE (1975)

1 Fine 7.00

TALES OF THE UNEXPECTED

7 Abt. VG 27.50
11 Abt. VG 17 50
14 VG+ 25.00
16 VG (Kirby) 30.00
17 VG+ (Kirby) 35.00
25 G 12 00
27 Abt. VG 18.00
28 VG 25.00
31 Abt G 8.00
33 G+ 10.00
34 VG, 35 VG, 39 VG .... 18.00@
35 G 8.00
37 VG+ 22.00
39 Abt. VG 15.00
40 F-G (Space Ranger Begins) 30 00
41 G-VG 25.00
42 Abt. VG 30.00
42 G 18.00
47 P-F 4.00
48 VG, 51 VG+ ... 20.00@
48 G-VG 15.00
49 G 9.00
50 Abt. VG, 51 VG .... 18.00@
52 F-G, 70 G .... 5.00@
53, 55, 60 (G-VG) .... 12.00@
54, 57 (All VG) .... 18.00@
57 VG+ 22.00
61 G+ 8.00
64, 65 (G-VG) .... 10.00@
65 VG+, 66 VG+ .... 15.00@
65 VG 13.00
68, 73 (G-VG) .... 6.00@
71, 79, 80, 81, 82 (All VG) .... 8 00@
71-74 (All G) .... 4.00@
74 Abt. VG 7.00
76, 78, 80 (G-VG) .. 5.00@
77, 78, 82 (VG-FN) .... 10.00@
77, 80, 81 (All VG+) .... 9.00@
83, 89 (VG-FN) .... 8.00@
83, 92, 97 (All Fine) .... 10 00@
84, 86, 92, 96, 99 (All VG) .... 6.00@
85, 86, 88, 94, 95 (All VG+) .... 7 00@
85, 89, 91, 94, 96 (All G-VG) .... 3.50@
95 Fine+ 12.00
100 Almost VF 15.00
102, 103 (VG+) ... 4.50@
103 Almost VF 13.50
103 Fine+ 8 00
104 VF 15.00
104 VG-FN 5.00
104 VG 4.00

TARZAN

207 VF-NM (Origin) ... 6.00
207 VF 5.00
208 NM 6.00
208, 209 (VF-NM) . 5.00@
210, 214, 215, 218, 219, 221, 223-226 (All NM) .... 4.00@
210, 211, 214, 221-224, 226, 228, 229, 236, 240-242, 245, 255 (All VF-NM) .... 3.50@
210-212, 214, 217, 219, 222, 223, 229, 239, 240, 243-247, 249-251, 255, 256 (All VF) .... 3.00@
228, 239, 242, 245, 248 (All NM) .... 4.00@
230, 238 (VF; Giant) .... 5.00@
230, 235, 238 (Fine+; Giant) .... 3.50@
237, 240, 244, 247, 250, 253, 254, 256-258 (All Fine+) .... 2.50@
238 NM (Giant) 6 00

TARZAN FAMILY

60, 62, 64 (VF) .... 1.50@
62 VF-NM 2 00

TEEN BEAM

2 VG (Monkees) ... 5 00

TEEN TITANS (1966)

1 VG+ 35.00
1 VG 30.00
2 Fine+ 20.00
2 Fine 18.00
2 VG-FN 15 00
2 VG+ 13 00
3, 5 (Fine-VF) .. 15 00@
3, 4, 5 (Fine) ... 12.00@
4, 5 (Fine+) ... 13 00@
4 VG-FN 8 00
5 VF 20 00
4 Abt. G., S G .... 3.00@
6, 7, 8, 9, 10 (All VF) .... 15.00@
6, 9, 10 (Fine+) .. 9.00@
7, 8 (Fine-VF) .... 12 00@
11, 15, 16, 17, 19 (All VF) .... 12 00@
11, 13, 16 (All Fine-VF) .... 10.00@
11, 15, 18, 19 (All Fine) .... 8.00@
12, 13, 15, 17, 18 (All VF-NM) .... 15 00@
14 Fine+ 9.00
15 VG, 19 VG, 20 VG .... 4.00@
20 VF (Adams) 17.50
20 Fine-VF, Adams .... 12.00@
21 VG (Adams) 5.00
21 Fine+ (Adams) ... 9.00
22 NM, Double Cov. (Adams) 25.00
22 VG-FN (Adams) 6.00
24, 28, 29, 30 (All VF) .... 7.00@
25, 26, 27 (All Fine+) .... 3.50@
28 Fine-VF 4.00
31, 40 (All VF-NM) .... 5.00@
32, 34 (All VF) .... 4.00@
41 (NM) 7.00
34 VG 2.00
38 Fine+ 3.00
39 VF+ 6.00
43 Fine 2.50

TIME WARP

1 NM 2.50
1 VF-NM 2.00

UNEXPECTED

105 VG 4.00
106, 107 (NM) .... 10.00@
106, 107, 111 (VF) .... 7.00@
106, 107, 108 (All Fine-VF) .... 5.00@
106 VG ....
107, 109 (All VF-NM) .... 8.00@
107, 108, 111 (All Fine) .... 4.00@
119 G-VG (Wrightson) 2.00
120, 122, 124 (All Fine-VF) .... 3.00@
120, 122 (VG-FN), 137 Fine+ .... 2.00@
121 VF (Wrightson), 126 VF (Toth) .... 5.00@
122, 125 (VF) .... 4.50@
123 Fine+, 127 Fine, 137 F-VF (Wood), 138 Fine-VF (Wood) .... 2.50@
127 Fine-VF (Toth) . 4.00
130, 131, 140, 144, 151, 152, 153, 154, 155, 156 (All VF) .... 2.00@
132 Fine-VF (52 pgs.) 2.50
133 (Wash Cov), 135, 136 (All VF-NM) .... 4.00@
134, 136 (NM) .... 4.50@
138 VF-NM (Wood) . 3.00
139, 140, 141, 142, 145 (All Fine+) .... 1.50@
140, 147, 148, 150, 154 (All Fine-VF) .... 1 75@
142, 143, 145, 146, 148, 149, 150, 154, 155 (All VF-NM) .... 2.75@
145, 146, 147, 149, 153 (All NM) .... 3.00@
157 Fine-VF (Giant) . 4.00
158 VF (Giant) 5.00
160 Fine (Giant) 3.00
163, 164, 166, 167, 169, 173 (All VF) .... 1 50@
167, 170 (NM) .... 2 00@
172, 176, 177, 182 (All VF-NM) .... 1 75@

UNKNOWN SOLDIER

207, 209, 210 (All VF) 2.50
226 VF-NM 3.00

WANTED, WORLD'S MOST...

1 Fine+ 3.00
2 VF 5.00
6 VF .... 2.50@
7 VG-FN 1.50

WARLORD

1 NM 7.00
1 VF-NM 6.00
1 VF 4.00
2 VF-NM 3.00
2 VF 2 00
4 Fine-VF 1.75
8 Fine 1.50

WEIRD MYSTERY TALES

1 VG+ (Kirby) 3 00
1 G-VG, 21 VG .... 1.50@
2, 3 (Fine, Kirby) . 2 00@
6 VF 2.50
6, 9, 13 (All Fine-VF) .... 2 00@
9, 15 (Fine) .... 1 50@
21 VG+ (Wrightson cov.) 2.00
23 VF (Wood), 24 Fine-VF (8 pgs Kaluta) .... 3.00@

WEIRD WAR TALES

4 Fine-VF 9 VF . 3 50@
8 VF (Adams) . 5.00
8 VG 2 50
10 VF (Toth) .. 4.00
10 VG 2.00
17, 18, 20, 21, 47 (All Fine+) .... 1 75@
19, 30 (VF-NM) 2.50
19, 20, 23, 27, 33, 35 (All Fine) .... 1.50@
22, 23, 24, 31 (All VF) .... 2.25@
23, 24, 31, 32 (All Fine VF) .... 2 00@
36 VG+ (Giant, Crandall) 2.00
55, 57, 73, 74, 84, 86, 91, 99, 104, 106 (All VF-NM) .... 1.75@
55, 70, 96, 98, 102, 108, 109 (All VF) .... 1.50@
72, 73, 78, 79, 87, 91, 94, 97, 100, 103, 104, 106, 107, 109 (All NM) 2.00@

WEIRD WESTERN TALES

15 NM (Adams) 8.00
15 Fine 3 00
16 VG, 19 VG .... 1.50@
17 VF+, 20 VF .... 4.00@
19 Almost VF 3.50
19 Fine 2.00
21, 22, 23, 25, 30, 32, 34, 36 (All VF) .... 2.75@
21, 23, 24, 25, 27, 28, 30, 31, 32, 38 (All Fine) .... 1.75@
21, 24, 26, 27, 28, 30 (All VG) .... 1.50@
26, 31 (Fine-VF) .. 2.50@
28, 31, 32, 34 (All VF-NM) .... 3.00@
29 Fine (Origin) 5.00
29 VG-FN (Origin) 4.00
40 VF-NM 2.00
41 VF 1.50
42, 52, 53, 57, 58 (All NM) .... 2.00@
54, 55 (VF-NM) .... 1.75@

WEIRD WORLDS

1 VF-NM 2.50
1 VF 2.00
2, 4, 6, 7, 9 (All VF-NM) .... 1.75@
2, 3, 4, 6, 7, 8, 10 (All VF) .... 1.50@
5 NM 2.00

WITCHING HOUR

1 Almost Fine (Toth, Adams) 10.00
1 VG (Toth) 5.00
1 G-VG 3.50
2 VG (Toth), 3 VG (Toth, Wrightson) .... 3 00@
4 VG (Toth) 2 50
12 G (Toth), 15 VG (Wood) .... 1 50@
13 VG (Adams) 2.00
21, 28, 30, 43, 48 (All Fine VF) .... 1.75@
23, 25, 31, 34, 40, 44 (All Fine) .... 1.50@
32, 33, 42, 46, 50, 51, 52, 54, 57, 58, 62, 63 (All VF-NM) .... 2.00@

A *Peanuts* strip checklist

Forget fussbudgets: The way of the 'Peanuts' collector is not easy

By ***Nat Gertler***

There are a lot of *Peanuts* books in this world. In the 45 years since the first *Peanuts* book collection was issued, there have been more than 500 different books issued in America, if you count both books with different titles and books with the same title but significant differences. Nobody has come up with a definitive count; not only is the total always changing, but even the experts are discovering decades-old books which they had not known about.

While material runs the gamut from puzzle books to psychology texts using *Peanuts* as examples, the books that get the most interest are the strip reprints. People constantly look to relive the great strips that they read when they were kids or to discover what Charlie Brown and his chums have been up to since then. With dozens of strip reprints currently in print and hundreds to be found on the used-book circuit, buying books of strips can seem a bit overwhelming. Many have the same or overlapping contents, and, without a little help, it's easy to find yourself buying different books only to find that they have the same strips.

At various times in *Peanuts*' publishing history, there have been different lines of books serving as primary strip reprints; *i.e.*, they have consisted primarily or solely of strips that had not appeared in books before. There have been *other* lines of books that have repackaged material from the primary books in some organized format, either splitting a primary book into smaller books or collecting material from two primary books into a larger book. Some of these repackagings are imperfect, missing a small number of strips from the original, either due to format restrictions or editorial error — but for the most part they make an effective way to build a good *Peanuts* library.

Even the primary strip reprints are not complete, however. Many strips have been skipped along the way, and, for most of the history of these reprints, there was little attempt to keep strips in their original order. Some of the strips are included in books not on this list, books that mix strips already reprinted in various books with strips that have been seen nowhere else. (Many such books are built around themes, such as *The Wisdom of Linus* or *Classroom Peanuts*.) However, there are still other strips that are not reprinted in *any* book. *Peanuts* bibliophile Derrick Bang estimates that there are about 2500 unreprinted strips.

This list attempts to organize the following standard reprint series:

Full books, which is used here to refer to the first series of *Peanuts* books, starting with the first book (simply entitled *Peanuts*). These are paperback books, 5″ wide by 8″ high (except for some editions printing just Sunday strips, which are 8″ wide by 5″ high.) They were published at first by Rinehart & Company, which later became Holt, Rinehart, and Winston.

Hardcover editions of many of these books were produced by Weekly Reader Books for distribution through schools. However, many of these Weekly Reader editions were abridged versions but were not labeled as such. If your Weekly Reader edition has 100 pages, including endpapers, then it is abridged.

Fawcett books, which refers to a series of standard paperback-sized books published by Fawcett, at first under its Crest imprint and then simply as Fawcett Crest. These are the most common *Peanuts* books to find used. Fawcett took each primary strip reprint book and broke it down into multiple smaller books.

Peanuts Parade books are 7″wide by 10″ high and have 50% more strips than a full book. There are two types of Parade books: some reprint one and a half full books, while others are primary strip reprints. A *Peanuts Parade* book can be idenitified both by its size and by the fact that it says *Peanuts Parade* on the cover. All 29 *Peanuts Parade* books are numbered in the order of release. The publisher was Holt, Rinehart, and Winston, except for the final volume, which was Henry Holt and Company.

Peanuts Classics are the same size and length as the full books. There are three basics types of Classics: ones that reprint an entire full book, ones that reprint two-thirds of one of the primary reprint Parade books, and ones that reprint one-third of one primary reprint Parade book and one-third of another. Peanuts Classics often take the name of the book they're reprinting, even if they're not reprinting the whole book. This can cause confusion, but the Classics are easy to identify, since they say "Peanuts Classics" right on the cover. (Do not confuse the hardback book entitled *Peanuts Classics* with the Peanuts Classics book line.) Published under the Owl Books imprint of Henry Holt and Company, these books unfortunately multiply the errors made in previous editions, with missing strips and miscollated books. However, they are a great advantage to the strip reprint collector in two regards: The first edition of each book is on acid-free paper, ensuring a long life, and they are the only editions of much of this work which are still in print.

The World of Charlie Brown is a boxed set of books published by the toy manufacturer Mattel. The full set has nine books (although boxed subsets have been reported), with each book reprinting two full books in a flip-book format. All told, 17 primary strip books are reprinted, plus *Snoopy*, a volume which is in full book format but which consists mainly of previously collected strips, and is, thus, outside the scope of this list.

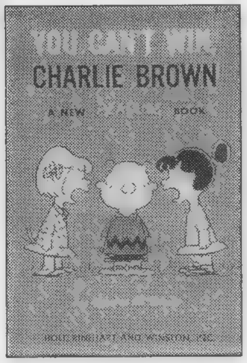
***Peanuts* Collector Series** is a series of primary strip reprint books published by Topper Books. They vary in size, but are all wider than they are high.

Andrews & McMeel published three primary strip reprint books; these are still in print.

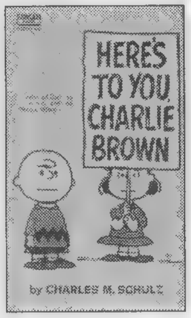
Using these charts: *The first column is used to present the primary strip reprint book. The next column shows the years of the strips reprinted in the book. The remaining columns are used to show which books in the other series cover the material in the primary book. For example:*

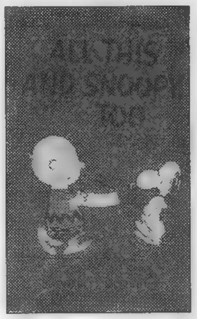
Full book	Years	Fawcett	Parade	Classics	Notes
You Can't Win, Charlie Brown	**1960-1962**	• *All This and Snoopy, Too* • *Here's to You, Charlie Brown*	#7: *The Mad Punter Strikes Again* #8: *A Kiss on the Nose Turns Anger Aside*	• *You Can't Win, Charlie Brown*	Also available in *The World of Charlie Brown* set.

This means you have all the strips that are in

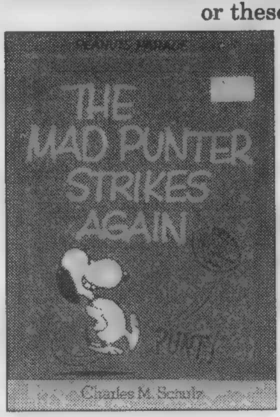


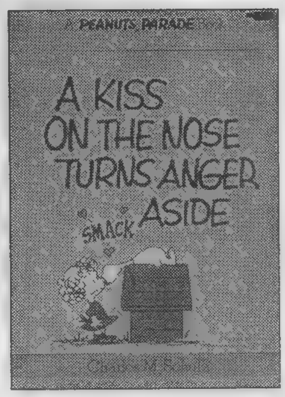
if you have these books



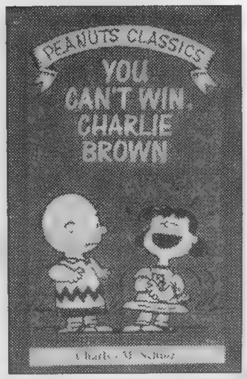


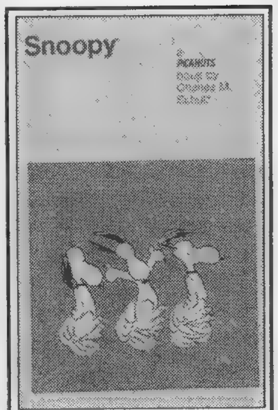
or these books





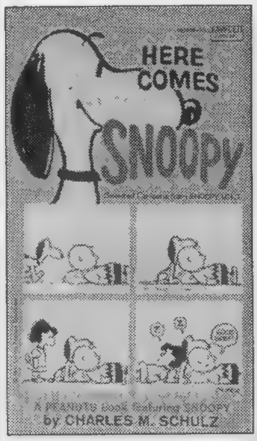
or this book.





Exceptions abound

Snoopy, a volume which is in "full book" format, consists mainly of previously-collected strips (and only ones featuring Snoopy). It and its Fawcett reprints *Here Comes Snoopy* and *Good Ol' Snoopy* are outside the scope of the list published on the following pages.



Comics writer **Nat Gertler** also runs a website with a Peanuts book collecting guide and an on-line Peanuts bookstore.

Set your browser to **www.gertler.com** to visit it!

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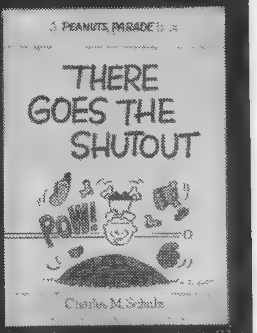
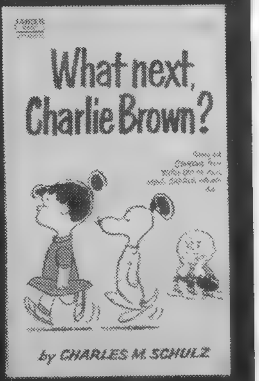
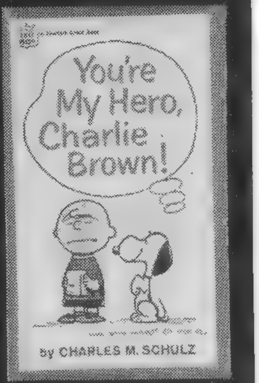
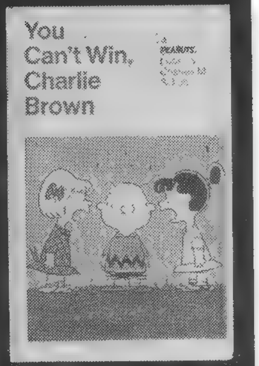
PEANUTS CHECKLIST

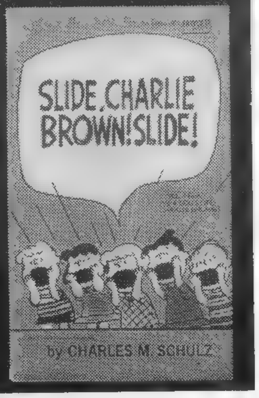
Full book	Years	Fawcett	Parade	Classics	Notes
Peanuts	**1950-1952**				Not available in any other form.
More Peanuts	**1952-1954**	• *The Wonderful World of Peanuts* • *Hey Peanuts!*	#13: *There Goes the Shutout*	• *There Goes the Shutout*	Also available as *Peanuts Double Volume #1*
Good Grief, More Peanuts!	**1952-1956**	• *Good Grief, Charlie Brown* • *For the Love of Peanuts*	#13: *There Goes the Shutout* #14: *Always Stick up for the Underbird*	Due to editorial error, the Classics edition of *Good Grief, More Peanuts!* is missing half the material from the original.	Also available as *Peanuts Double Volume #2*
Good Ol' Charlie Brown	**1955-1957**	• *Fun with Peanuts* • *Here Comes Charlie Brown*	#14: *Always Stick up for the Underbird*	• *Always Stick up For the Underbird*	
You're Out of Your Mind, Charlie Brown	**1956-1959**	• *Very Funny, Charlie Brown* • *What's Next, Charlie Brown?*	#5: *What Makes You Think You're Happy?* #6: *Fly, You Stupid Kite, Fly!*	•*You're out of Your Mind, Charlie Brown*	Also available in *The World of Charlie Brown* set.
But We Love You, Charlie Brown	**1957-1959**	• *We're on Your Side, Charlie Brown* • *You Are Too Much, Charlie Brown*	#6: *Fly, You Stupid Kite, Fly!*	•*Fly, You Stupid Kite, Fly!*	Also available in *The World of Charlie Brown* set.
We're Right behind You, Charlie Brown	**1958-1964**	• *Peanuts for Everybody* • *You've Done It Again, Charlie Brown*	#3: *There's a Vulture Outside*	*There's a Vulture Outside*	Also available in *The World of Charlie Brown* set.
Go Fly a Kite, Charlie Brown	**1959-1960**	• *You're a Winner, Charlie Brown* • *Let's Face It, Charlie Brown*	#9: *Thank Goodness for People*	*Thank Goodness for People*	Also available in *The World of Charlie Brown* set.
Peanuts Every Sunday	**1958-1961**	• *Who Do You Think You Are, Charlie Brown* • *You're My Hero, Charlie Brown*	#9: *Thank Goodness for People* #10: *What Makes Musicians So Sarcastic?*	*Peanuts Every Sunday*	Also available in *The World of Charlie Brown* set.
It's a Dog's Life, Charlie Brown	**1960-1962**	• *This Is Your Life, Charlie Brown* • *Slide, Charlie Brown! Slide!*	#10: *What Makes Musicians So Sarcastic?*	*What Makes Musicians So Sarcastic?*	Also available in *The World of Charlie Brown* set.
You Can't Win, Charlie Brown	**1960-1962**	• *All This and Snoopy, Too* • *Here's to You, Charlie Brown*	#7: *The Mad Punter Strikes Again* #8: *A Kiss on the Nose Turns Anger Aside*	*You Can't Win, Charlie Brown*	Also available in *The World of Charlie Brown* set.
You Can Do It, Charlie Brown	**1962-1963**	• *Nobody's Perfect, Charlie Brown* • *You're a Brave Man, Charlie Brown*	#8: *A Kiss on the Nose Turns Anger Aside*	*A Kiss on the Nose Turns Anger Aside*	Also available in *The World of Charlie Brown* set.
Sunday's Fun Day, Charlie Brown	**1962-1964**	• *It's for You, Snoopy* • *Have It Your Own Way, Charlie Brown*	#3: *There's a Vulture Outside* #4: *What's Wrong with Being Crabby?*	*Sunday's Fun Day, Charlie Brown*	Also available in *The World of Charlie Brown* set.
As You Like It, Charlie Brown	**1963-1964**	• *Charlie Brown and Snoopy* • *You're the Greatest, Charlie Brown* (strip book; don't confuse with animation adaptation book of the same name)	#4: *What's Wrong with Being Crabby?*	*What's Wrong with Being Crabby?*	Also available in *The World of Charlie Brown* set.
You Need Help, Charlie Brown	**1964-1965**	• *You're Not for Real, Snoopy* • *You're a Pal, Snoopy*	#1: *Who's the Funny Looking Kid with the Big Nose?*	*Who's the Funny Looking Kid with the Big Nose?*	Also available in *The World of Charlie Brown* set.
The Unsinkable Charlie Brown	**1965-1966**	• *What Now, Charlie Brown?* • *You're Something Special, Snoopy!*	#1: *Whose the Funny Looking Kid with the Big Nose?* #2: *It's a Long Way to Tipperary*	*The Unsinkable Charlie Brown*	Also available in *The World of Charlie Brown* set.
You'll Flip, Charlie Brown	**1965-1967**	• *You've Got a Friend, Charlie Brown* • *Take It Easy, Charlie Brown*	#2: *It's a Long Way to Tipperary*	*It's a Long Way to Tipperary*	Also available in *The World of Charlie Brown* set.
You're Something Else, Charlie Brown	**1967**	• *Your Choice, Snoopy* • *Try It Again, Charlie Brown*	#17: *A Smile Makes a Lousy Umbrella*	*A Smile Makes a Lousy Umbrella*	Also available in *The World of Charlie Brown* set.



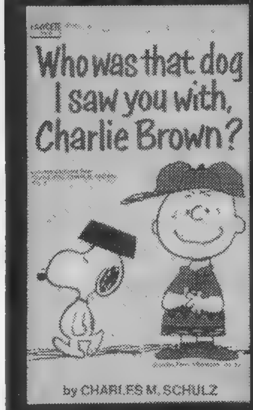


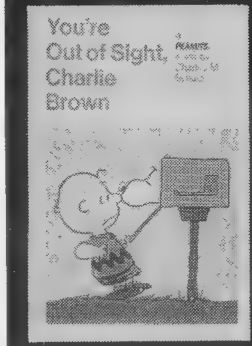


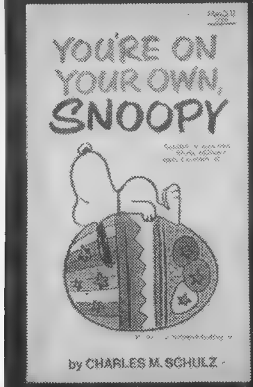


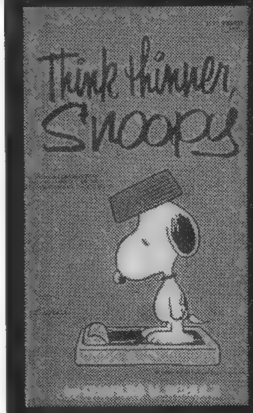


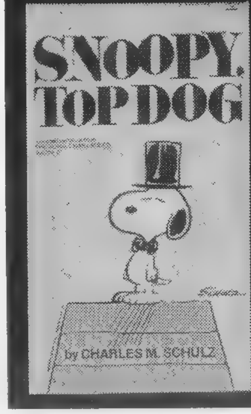
PEANUTS CHECKLIST











Full book	Years	Fawcett	Parade	Classics	Notes
You're You, Charlie Brown	1967-1968	• *Who Was that Dog I Saw You with, Charlie Brown?* • *There's No One like You, Snoopy*	#17: *A Smile Makes a Lousy Umbrella* #18: *My Anxieties Have Anxieties*	(Half of this material is in *You've Come a Long Way, Charlie Brown*	Also available in *The World of Charlie Brown* set.
You've Had It, Charlie Brown	1968-1969	• *You've Got It Made, Snoopy* • *Don't Give Up, Charlie Brown*	#18: *My Anxieties Have Anxieties*	• *My Anxieties Have Anxieties*	Also available in *The World of Charlie Brown* set.
You're out of Sight, Charlie Brown	1969-1970	• *You're So Smart, Snoopy* • *Watch out, Charlie Brown*	#19: *It's Great to Be a Superstar*	• *It's Great to be a Superstar*	Also available in *The World of Charlie Brown* set.
You've Come a Long Way, Charlie Brown	1970-1971	• *It's All Yours, Snoopy* • *You've Got to be You, Snoopy*	#19: *It's Great to Be a Superstar* #20: *Stop Snowing on My Secretary*	(The Classics edition of *You've Come a Long Way, Charlie Brown* contains only half of this material)	
"Ha Ha, Herman," Charlie Brown	1971-1972	• *You're on Your Own, Snoopy* • *You Can't Win Them All, Charlie Brown*	#20: *Stop Snowing on My Secretary*	• *Stop Snowing on My Secretary*	
Thompson Is in Trouble, Charlie Brown	1972-1973	• *You've Come a Long Way, Snoopy* • *That's Life, Snoopy*	#15: *It's Hard Work Being Bitter*	• *It's Hard Work Being Bitter*	
You're the Guest of Honor, Charlie Brown	1972-1973	• *It's Your Turn, Snoopy* • *You Asked for It, Charlie Brown*	#15: *It's Hard Work Being Bitter* #16: *How Long, Great Pumpkin, How Long?*	• *You're the Guest of Honor, Charlie Brown*	Not reprinted in Classics *How Long, Great Pumpkin, How Long?*, despite claim inside the book.
Win a Few, Lose a Few, Charlie Brown	1973-1974	• *Play Ball, Snoopy* • *They're Playing Your Song, Charlie Brown*	#16: *How Long, Great Pumpkin, How Long?*	•*How Long, Great Pumpkin, How Long?*	

No new "full books" came out starting in 1975. Instead, the new material was collected into the Parade books. Since this was a longer format, each was broken down into three Fawcett Books, rather than two, and one-and-a-half Classics.

Parade	Years	Fawcett	Classics	Notes
#11: *Speak Softly and Carry a Beagle*	1974-1975	• *You've Got to Be Kidding, Charlie Brown* • *It's Show Time, Snoopy* • *Keep up the Good Work, Charlie Brown*	• *Speak Softly and Carry a Beagle* • *Duck, Here Comes Another Day*	The Weekly Reader edition of *Speak Softly and Carry a Beagle* is severely abridged.
#12: *Don't Hassle Me with Your Sighs, Chuck*	1976-1977	• *It's Raining on Your Parade, Charlie Brown* • *Think Thinner, Snoopy* • *Let's Hear It for Dinner, Snoopy*	• *Don't Hassle Me with Your Sighs, Chuck* • *Duck, Here Comes Another Day*	
#21: *Summers Fly, Winters Walk*	1976-1977	• *Think about It Tomorrow, Snoopy* • *Love and Kisses, Snoopy* • *Stay with It, Snoopy*	• *Summers Fly, Winters Walk* • *The Cheshire Beagle*	
#22: *The Beagle Has Landed*	1977-1978	• *Jogging Is In, Snoopy* • *Snoopy, Top Dog* • *Sing for Your Supper, Snoopy*	• *The Beagle Has Landed* • *The Cheshire Beagle*	
#23: *And a Woodstock in a Birch Tree*	1978	• *You're Our Kind of Dog, Snoopy* • *Blaze the Trail, Snoopy* • *This Is the Best Time of the Day, Charlie Brown*	• *And a Woodstock in a Birch Tree* • *Nothing Echoes like an Empty Mailbox*	
#24: *Here Comes the April Fool!*	1979-1980	• *Look out behind You, Snoopy* • *Don't Bet on It, Snoopy* • *Up and at 'Em, Snoopy*	• *Here Comes the April Fool!* • *Nothing Echoes like an Empty Mailbox*	Also available as *You're Barking up the Wrong Tree* from Scholastic Books.
#25: *Dr. Beagle and Mr. Hyde*	1980-1981	• *It's Chow Time, Snoopy* • *We're All in This Together* • *Go for It, Charlie Brown*	• *Dr. Beagle and Mr. Hyde* • *I Heard a D-Minus Call Me*	
#26: *You're Weird, Sir!*	1981-1982	• *Sweet Dreams, Charlie Brown* • *How Does She Do That, Charlie Brown?* • *You're Hopeless, Charlie Brown*	• *You're Weird, Sir!* • *I Heard a D-Minus Call Me*	
#27: *Kiss Her, You Blockhead!*	1982	• *Take Charge, Snoopy* • *Let's Party, Charlie Brown* • *Good Morning, Snoopy*	• *Kiss Her, You Blockhead!* • *Sarcasm Does Not Become You, Ma'am*	
#28: *I'm Not Your Sweet Babboo*	1983	• *Go Fish, Snoopy!* • *She Likes You, Charlie Brown!* • *Get Physical, Snoopy!*	• *I'm Not Your Sweet Babboo!* • *Sarcasm Does Not Become You, Ma'am*	
#29: *The Way of the Fussbudget Is Not Easy*	1983-1984	• *You're an Ace, Snoopy!* • *How Romantic, Charlie Brown* • *Nice Shot, Snoopy!*	(The Classics edition of *The Way of the Fussbudget Is Not Easy* contains only part of this material.)	

Starting with the 1985 strips, the main reprints were part of the Peanuts Collector Series (although neither that name nor any numbering appears on the early volumes).

Collector	Years	Fawcett
#1: *Dogs Don't Eat Dessert*	1985	• *You're Supposed to Lead, Charlie Brown* • *Hold the Fort, Snoopy*
#2: *You're on the Wrong Foot Again, Charlie Brown*	1985	• *Hold the Fort, Snoopy* • *Have No Fear, Snoopy*
#3: *By Supper Possessed*	1986	• *You're a Knockout, Charlie Brown* • *It's Party Time, Charlie Brown*
#4: *Talk Is Cheep, Charlie Brown*	1986-1987	• *It's Party Time, Charlie Brown* • *School's out, Charlie Brown*
#5: *It Doesn't Take Much to Attract A Crowd*	1987	• *Get back to Nature, Snoopy* • *Hats off to You, Charlie Brown*
#6: *If Beagles Could Fly*	1987-1988	• *Hats off to You, Charlie Brown* • *Have a Ball, Snoopy*
#7: *Don't Be Sad, Flying Ace*	1987-1988	• *Guess Who, Charlie Brown* • *You're Not Alone, Charlie Brown*
#8: *Could You Be More Pacific?*	1988	• *You're Not Alone, Charlie Brown* • *Lead On, Snoopy!*

At this point, Andrews & McMeel took over the main reprint line, and the Fawcett line was brought to an end.

Andrews & McMeel	Years	Notes
• *Being a Dog is a Full-Time Job*	1989	
• *Make Way for the King of the Jungle*	1989-1990	
• *Around the World in 45 Years*	1993-1994	Contains 20 pages of commentary by Schulz.

DEAR SPARKY...

From Page 12

special aired. I still get a nostalgic lump in my throat everytime I watch *A Charlie Brown Christmas* and *It's the Great Pumpkin, Charlie Brown!* I drew *Peanuts* characters in school, I put together Snoopy models at home, and I read the paperback collections any chance I got.

Everyone should send Hallmark *Peanuts* Happy Birthday cards and say: "Thank you so very much, Charles Schulz!" I only hope that I've been able to convey in these rambling paragraphs just how much joy you've added to my life. I can't wait to read other letters in ***CBG*** #1254 reminiscing about their favorite stories. Let the memory floodgates be opened!

Nat Gertler

I'm catching up to him, you know.

My earliest comic memories of any sort are of reading book collections of *Peanuts* strips. I was a bit younger than Charlie Brown appeared to be at the time. I could read most of the words, and, even if I didn't get all of the jokes, the pictures were still funny. Schulz (I don't know him well enough to call him "Sparky," although I wish I did) was probably nine or 10 times as old as I was, then.

Some time in the last week, the moment passed when Schulz was exactly twice as old as I was. So I'm catching up.

But somehow, with all my growing and aging, I didn't outgrow *Peanuts*, as I outgrew many of the things I've read over the years. Quite the opposite, in fact: I've found that I've grown *into Peanuts*. There were subtleties I didn't understand as a youth. There were reflections of human nature that I couldn't appreciate in my teens. As I grew into my 20s and started crafting comics of my own, I discovered nuances of craft in Schulz' work that I could not have appreciated before. He made tough things look easy.

Whenever I think that I've gotten all that I can from the *Peanuts* strip, I discover something that should be obvious: I'm not the only one who has been growing. Schulz continues to grow as a creator. He takes the strip in unexpected directions, stylistically and in content.

Sometimes I hear people complain that the strip is not the same as it was in their youth. Of course it's not! Schulz is too good to keep doing that strip. If what you're looking for is *Peanuts* of the 1970s, then there's a whole decade worth of strips for you.

Yet *Peanuts* is still *Peanuts*. The core of what makes the strip work remains.

When Schulz' smooth line showed a growing waver in the late 1980s and early 1990s, I feared that I saw an artist who was losing his hand and would shortly need to retire. Instead, I find that Schulz is using the irregularity of the line to great effect, giving the strip a feel that is comfortable and often wistful. I'd feared decay, but found growth, instead.

So now when I see signs of continued growth from this creative genius, I am no longer surprised. I am merely amazed. I've learned my lesson.

I've grown.

But I don't think I'll ever catch up.

Paul Dini
Writer/Producer
Batman & Superman Adventures

If it weren't for Charles Schulz, there'd be no *Peanuts*, no Charlie Brown TV specials, no cool Vince Guaraldi jazz scores, no Great Pumpkin, no security blankets, fussbudgets, or kite-eating trees. We'd still have Beethoven, but would anybody really care? I think not. More importantly, if there had never been a Charles Schulz, we would have never experienced his genius for extracting the humor from childhood pain and disappointment. And that's a scary thought.

You see, any kid who grew up reading *Peanuts* knew Sparky Schulz was secretly one of them. Oh, he might *look* like a grown-up, but he was one of the few who remembered that being a kid was a scary and uncertain thing. It's rare for an adult to recall childhood's uncountable traumas with such clarity. It's even rarer to make them funny. Yet Schulz would routinely mine life's bitterest bittersweet moments for some of his greatest strips.

My all-time favorite is a Sunday page showing Charlie Brown miserably making his way home, as an assortment of kids tease and laugh at him. Upon reaching home, our sad hero turns on the radio only to hear the pompous announcer going on and on about the carefree laughter of happy children. Charlie responds by kicking the radio to bits. That's clearly the work of a man who has never forgotten what it's really like to be a kid. And, thanks to him, neither will we.

Steve Raiteri
3950 Parliament Place #108
Kettering, OH 45429

Happy Birthday, Mr. Schulz! I have loved *Peanuts* ever since I learned how to read. In fact, *Peanuts* was one of the first things I ever read, and I'm sure that there are many words that the strip introduced me to, including "unrequited," "psychiatric," and "Beethoven."

Growing up has not diminished my enjoyment of the strip; instead, it has deepened it. I just recently re-read the strip where Lucy asks Charlie Brown, "Why do you think we're put here on Earth?" and he replies, without hesitation, "To make others happy." There are implications of that statement I'm sure I didn't appreciate as a child, one of which is that that's exactly what you, Mr. Schulz, have been doing all these years: making others happy.

A laugh a day may seem like a small thing. But laughter really is the best medicine, and making someone laugh out loud, which *Peanuts* has done for me countless times in the past 25 years, is a worthwhile accomplishment. Making millions of people across the world laugh out loud, often, for more than 45 years, is a massive accomplishment, deserving respect and acclaim.

But *Peanuts* has done even more than that. It has gotten us not just to laugh, but to laugh at some of the things about ourselves and others that we find hard to deal with: intolerance ("I love mankind — it's people I can't stand!"), black moods (Linus: "I have heard that it is better to light a single candle than to curse the darkness." Lucy: "You stupid darkness!"), insecurities ("You and that stupid blanket!"), inability to learn from our mistakes ("I'll hold the ball, Charlie Brown, and you come running up and kick it ..."), failure ("Why do I always have to be the goat?").

This kind of laughter does more than just make us feel good; it shows us that we can use that good feeling to help us deal with those very problems we laugh at. And the things which create that kind of laughter are things to be cherished.

Thank you, Mr. Schulz, for all of the laughter you've made happen — it lifts the spirit and makes the burden lighter.

Brenda Bates

Just wanted to wish you a very heartfelt Happy 75th Birthday from the Great White North — Canada!

You are truly an inspiration to us all. Your talent has touched millions of people's lives all over the world, and for that I'd like to thank you. Because of you and my love for what you create each and every day, I've met friends literally from all parts of the globe!

You had mentioned something at our last Beaglefest in July that you may feel sort of guilty whenever you decide to stop doing the comic strip because you have so many devoted fans: Don't worry, your comic strips and the special gift you have given to us all through your extraordinary talent will live forever in us and our hearts.

Have a very special 75th!

Lots of warm Beagle hugs!

Michael K. Earls
1242 Bedford Falls Court
Ballwin, MO 63021

I've been a subscriber to ***CBG*** and ***TBG*** since late 1994, but it took two recent items to get me to finally write: e-mail access to *Oh So?* and the invitation for comments to help celebrate the 75th birthday of good ol' Charlie Schulz!

Let me start off by saying "Happy Birthday!" to the talented Mr. Schulz and share a few of my memories. I need to apologize ahead of time, though, since I will probably be rambling. It will be difficult to condense 48 years of *Peanuts* strips and all the joy I have received from this man into just a few phrases of a letter — especially when it's been blended together in this 36-year-old blockhead of mine. But I'll make the attempt.

I still faithfully read *Peanuts* every

morning, but my main memories of Charlie Brown and all the gang come from my formative years growing up in the '60s. My favorite strips are those from 1950 to 1971. This was about the time Peppermint Patty and Woodstock became stronger characters. Though I like these characters well enough, I can never get enough of the original gang: Charlie Brown, Linus, Lucy, Sally, Violet, Schroeder, Shermy, Patty, and, of course, Snoopy. I spent many an hour reading and rereading the collected strips of the adventures of these characters.

Growing up with an older sister who tended to be crabby a lot, I always enjoyed the storylines dealing with Linus! Whether fighting with Lucy over his ever-present security blanket or dealing with his crush on his teacher, Miss Othmar, Linus was always a character I could root for. In fact, I would be hard-pressed to decide which character I like more: Linus or Charlie Brown.

My mom could never figure out how I could get so much pleasure from reading about such a depressing character as Charlie Brown. "That's just awful," she'd say. "Nothing ever goes right for him! Why do you want to read about such a hard-luck little boy?"

I don't know if I was ever able to answer this question to my mom's satisfaction, but I know that this is a character which I could at many times sympathize and empathize with, agonize and laugh out loud over, and just plain enjoy! Storylines with Charlie Brown which come to mind are many. Who could forget his problems with: eating peanut-butter sandwiches in the school playground while trying to get up the nerve to talk to that cute little red-haired girl; Dr. Lucy and her Psychiatrist's Booth; owning a dog like Snoopy ('nuff said!); the kite-eating tree; trying to win a baseball game; and so many other wonderful situations?

I was 3 years old when the first TV special aired! I still get a nostalgic lump in my throat every time I watch *A Charlie Brown Christmas* and *It's the Great Pumpkin, Charlie Brown!* I drew *Peanuts* characters in school, I put together Snoopy models at home, and I read the paperback collections any chance I got.

Everyone should send Hallmark Peanuts Happy Birthday cards and say: "Thank you so very much, Charles Schulz!"

I only hope that I've been able to convey in these rambling paragraphs just how much joy you've added to my life. I can't wait to read other letters in ***CBG*** #1254, reminiscing about others' favorite stories. Let the memory floodgates be opened!

Collin and Drew Rickman
7825 Huetter Ct. SW
Olympia, WA 98512

I am a big fan of yours and started collecting books and collectibles when I was in first grade and I'm still doing it, too. I was born in 1986 on Oct. 28, and I'm 11 now. There's so much to collect, I can't afford it. Good wishes and Happy Birthday from me and my brother.

Marian Wolff
5555 Prancing Deer Pl.
Paso Robles, CA 93446

Please send Charles Schulz (Sparky) a very Happy Birthday from one of his admirers.

Shawn Dawson
7-14 150th St.
Whitestone, NY 11357

I can remember the first Fawcett Peanuts paperback I received as a child: *Here Comes Charlie Brown,* which was purchased for me by my favorite aunt and which still resides on my bookshelf along with many (but sadly not all) of the others in the series. I later received *Peanuts Treasury,* a hardcover collection, as a Christmas gift.

Who can forget the great strips? Charlie Brown failing to get his hero, Joe Schlabotnik, on a baseball card after buying 100 packs of baseball cards and then seeing Lucy buy one pack and get Schlabotnik. After turning down Charlie's trade offer of every card he has for her one, she later throws out Schlabotnik's card, thinking he wasn't as cute as she'd thought. Linus' crush on Ms. Othmar and his battles with Snoopy and Lucy over his blanket. Snoopy's attempts to skate in the Olympics (Charlie: "You're back! What happened?" Snoopy: "Well, there was this ocean ..."). Charlie's battles with the kite-eating tree. Schroeder forgetting Beethoven's birthday. The list goes on.

My biggest compliment to Schulz is that, all through my childhood, any time I begin to reread any of my *Peanuts* collections, I could not stop until I had reread them all.

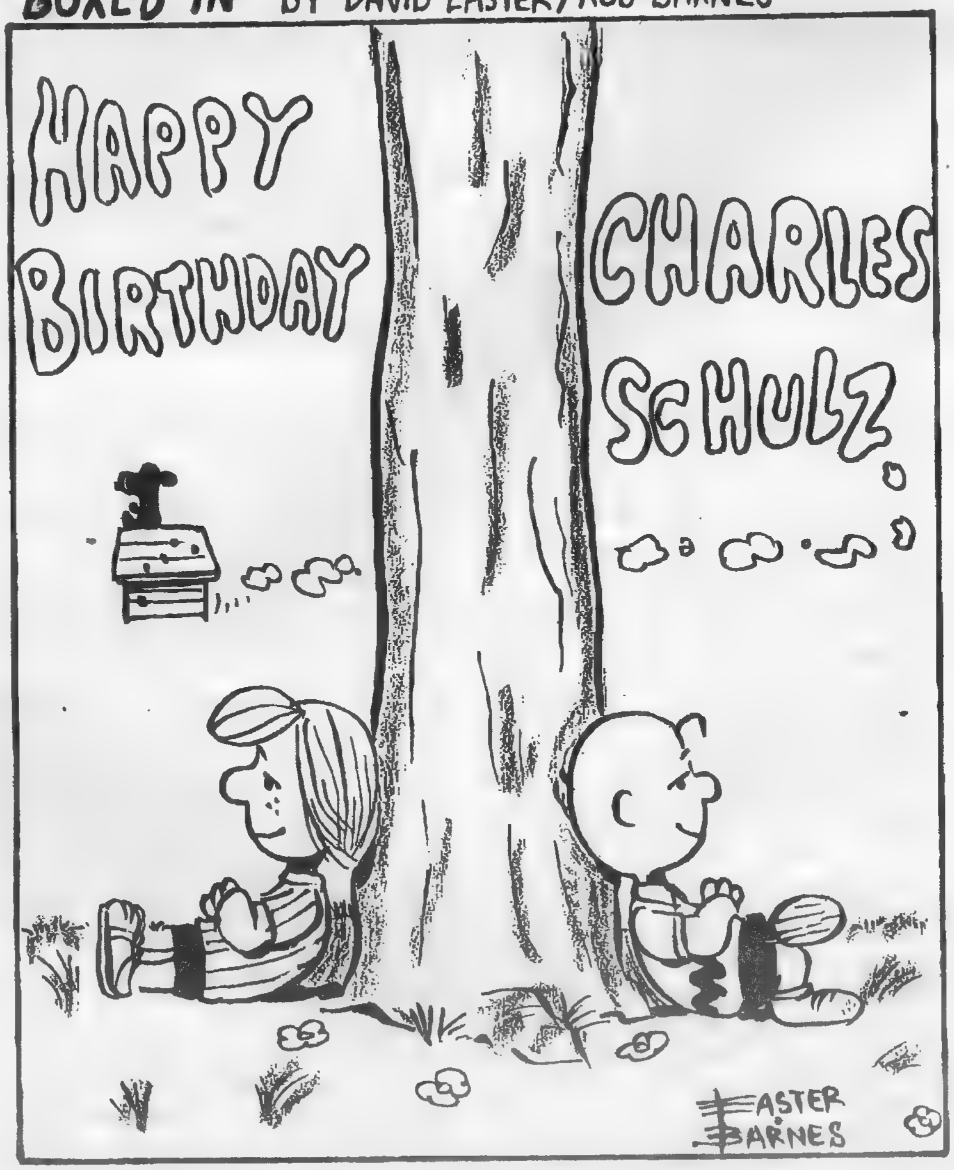
His biggest legacy may be how he was able to market and merchandise his characters and how that opened the doors for others after him. And, while stuffed Opuses and Garfields may run their course, I'm certain I can walk into a card shop or toy store and find a stuffed Snoopy.

He is writing my favorite comic strip of all time.

Happy Birthday, Mr. Schulz! Many, many more.

Stephen M. Russo
Stephen M. Russo Video
P.O. Box 150, Revere Branch
Boston, MA 02151

BOXED IN BY DAVID EASTER/ROB BARNES



Peanuts with good ol' Charlie Brown and Snoopy has been a part of my life since I was an infant. My mother tells a story that I cried when the first TV special I saw (which would have been in 1968) was over.

More than growing up in the '70s with those great paperback reprints from Fawcett were the theatrical films! How many of us can remember the constantly reissued *A Boy Named Charlie Brown* and *Snoopy Come Home* (which I hated, since it was so sad, my little sister would cry). But most of all, *Race for Your Life Charlie Brown* was the best of the bunch — widescreen animation and those river-rafting scenes. I was 10 when it came out (same year as *Star Wars*), and it is my fondest movie memory of my childhood. (Hey, *Bon Voyage Charlie Brown* was a fun film, but it lacked the music score of the other three.)

I always identifed with Charlie Brown. I was always picked last for sports, I always liked the cute red-haired girl in my class, I wasn't that great at baseball or flying kites, but, like Charlie Brown, I never gave up and I even had a beagle named Snoopy. *Peanuts* showed us that being an underdog also means to keep trying and never give up, as Charlie Brown never did.

Like the title song of *A Boy Named Charlie Brown*, "He's every kid in every town ..."

Today kids can go into any video store and get every single special and TV episode and movie or turn on the Disney channel and see the shows twice a day. We had to wait for CBS to rerun the specials or HBO to run the films or for a theatrical reissue. It's hard to believe the latest special was released direct to video, with no airing on CBS. I guess times have changed.

Peanuts has also grown. Some are gone — do you remember Sherman ("Shermy"), Freda, Violet, Patty (all were in the Christmas special), or Roy, the Asian kid from the early '70s? Then there are characters that are classics and have been added over the years: Pepperment Patty, Marcie (What is the deal with those two?), Spike, Belle, Snoopy's other five brothers, Woodstock's three buddies, and, of course, Rerun Van Pelt — a great character. How about the recent week with Rerun getting suspended from kindergarten because he tried to kiss a girl? (Also, Snoopy is a lot nicer to Rerun than Linus — he always tried to take Linus' blanket, while there have been some great one-off strips with Rerun and Snoopy.)

I still read the strip every day — it's still as fresh and enjoyable as it was when I was younger. Even with age, the lines may be a bit rougher, but the heart is still there — the gang is still loveable!

Happy 75th Birthday, "Sparky," thanks for all the fun (and Knotts Berry Farm's Camp Snoopy)!

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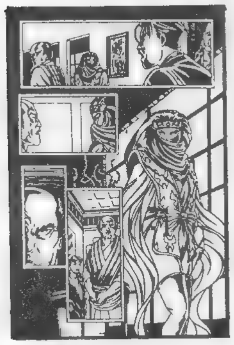

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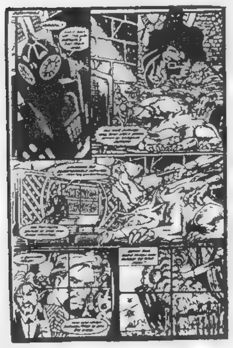

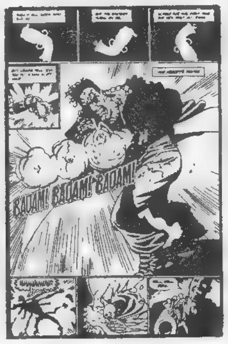

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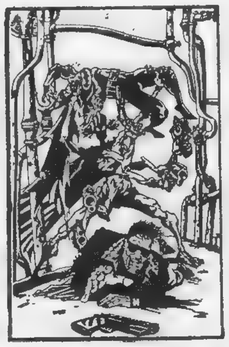

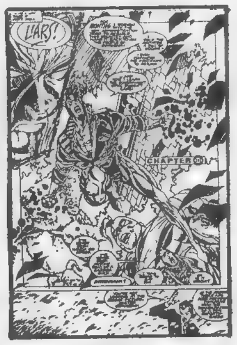

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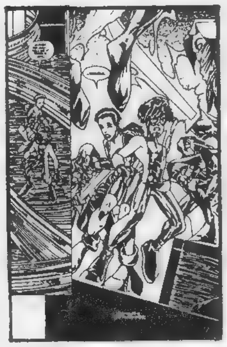

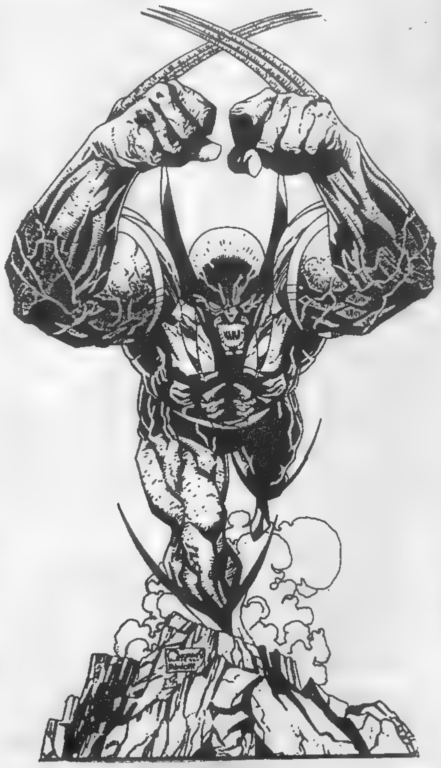

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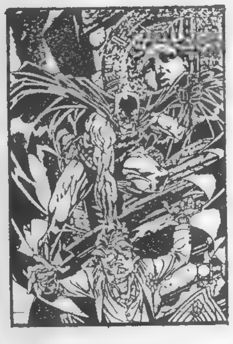

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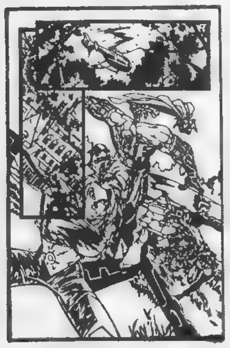

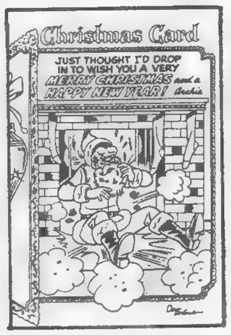

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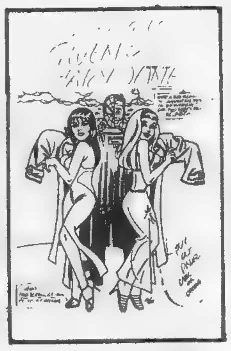

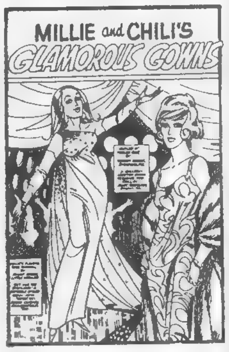

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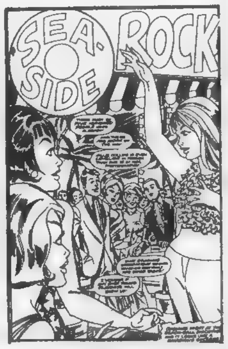

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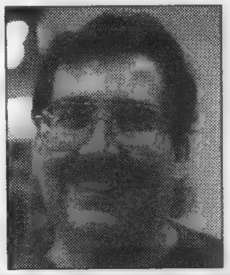

I read another stack of Superman comics since last we "talked," and the above quote was from one of them. I'll get to that issue in a bit. Thanks for your patience.

☞ I have never been a fan of "theme" annuals. I look at them, lined up so nice and neat in the sales catalogs, and I think to myself, "Oh, fabulous joy, now I can read the same story over and over and over again." Sarcasm becomes me.

This year's DC annuals had the theme of "Pulp Heroes" which, at least, added a novel element of puzzlement to my usual reaction. How many times have we heard editors and press releases talk about rebooting, revamping, regurgitating the old into the new? How many times have we heard how we older readers are not the audience these folks are attempting to attract? And here comes an entire summer's worth of annuals devoted to — pulp heroes?

I'm 45 and the pulp magazines were pretty much gone by the time I was born. If it hadn't been for paperback reprints of *Conan* and *Doc Savage,* I likely would have not become aware of them until I was well out of high school. And DC is going to sell these "Pulp Heroes" Annuals to a target audience that barely remembers vinyl records? Talk about your long shots.

I have no idea how well these annuals sold. What I do know is — I liked them a lot better than I thought I would. And I liked some of them quite a bit.

☞ *Action Comics Annual* #9 (DC, $3.95) was among the ones I liked quite a bit. David Michelinie's script for "The Magnetic Medium" showed a lot more of his individual style than most of what he has written for Superman in the past. A Done in One special like this annual seems to bring that out in writers.

This "tale of the unexpected" concerns a weird energy from the beyond, a tragic young outcast, a hero's momentary fear, and what happens when all these elements come together. The art by Vince Giarrano and Brett Breeding has a real kick to it, made all the more notable by the contributions of letterer Bill Oakley and colorist Glenn Whitmore.

☞ "Weird Western Tales" are what you'll find in *The Adventures of Superman Annual* #9 (DC, $3.95), a trio of stories by John Rozum, Mike W. Barr, and Paul Grist. Of the three, Rozum's "Terror of the Sierra Madre" is the best. The Alcatena artwork on this story is very different (for Superman) and very effective.

Barr's "The Return of Saganowahna" was good fun, but I found its Western elements forced. The Dale Eaglesham and Scott Koblish artwork was good.

The third story, "The Journey of the Horseman" by Grist and artist Enrique Villagran, was the only one that fell flat. If this had been an actual pulp magazine, this is the story an editor would have bought for the inventory, to be used only when nothing else was on hand or fit the remaining pages of an issue.

☞ Big Blue does a neat Doc Savage impersonation for the cover of *Superman Annual* #9 (DC, $3.95), and there's a respectful nod to the "Man of Bronze" within this Dan Jurgens story, as well. "Black Crucible" is a fast-moving thriller with solid art by Sean Chen and Breeding and another exceptional coloring job by Whitmore. It's almost as good as the Michelinie annual.

☞ *Superman: The Man of Steel Annual* #6 (DC, $3.95) is blurbed as "Suspense Detective" on its cover. Inside, Louise Simonson writes and Tommy Lee Edwards pencils a story that pits the Special Crimes Unit of Metropolis against an international super-assassin. It's an OK story — the Edwards art is intriguing — but it drags here and there. I would have rather seen an SCU story more in the vein of Ed McBain's *87th Precinct* novels.

Four annuals, two solid hits, two good tries: not a bad day's entertainment.

☞ Moving to *Action Comics* #740 (DC, $1.95), another in that series of "you can cut out the eyes in this cover and wear it as a Halloween mask" covers DC published that month, we have "A Rag, a Bone, and a Hank of Hair" by writer-artist Stuart Immonen and inker José Marzan Jr. This picks up the "Ripper" tale that's been slogging through the Super-titles for several months. Immonen's scripting is still up and down, but I have to give him points for a memorably chilling sequence of Supes tracking an unknown entity in the sewers of Metropolis.

☞ Another artist flexes his writing muscles in *Superman: The Man of Steel* #75 (DC, $1.95). With kibitzing from Louise Simonson, Jon Bogdanove brings us "The Death of Mr. Mxyzptlk." If you're a reader who approaches his super-heroes with unwavering seriousness, then you'd better stay away from this issue. I, on the other hand, was laughing so hard Pepsi was spitting out my nose. Yeah, it made a mess, but I liked that fizzing sensation.

☞ *Superman: Secret Files* #1 (DC, $4.95) should have been delayed another week or two. It gives away too many important events from upcoming stories. I enjoyed the special, but I'm ticked about the untimely revelations.

Dan Jurgens (story and layouts) and Jerry Ordway (finishes) lead off the issue with the remarkable "Who Is … Superman?" Last week, I complained about an issue that did little more than recap the history of the post-*Crisis* Superman. There's a lot of that in this story, as well, but Jurgens comes through with a great twist and wonderful insights into familiar characters.

The secondary features are a lot of fun. Karl Kesel writes of "Jimmy Olsen's Past Lives," Kevin Dooley offers glimpses of the *Daily Planet* and the tabloid *National Whisper*, talk show host "Whitty Banter" brings us "Whitty Banter's Super 8" list, and "Bibbo Bibbowski" proudly presents the menu from his Ace of Clubs establishment. We also a get a guided tour of Superman's Fortress of Solitude, an episode from the life of Metropolis while Superman was away on his honeymoon, a tasteful look at that honeymoon, the Superman timeline, and a bunch of profile pages.

All in all, and my one complaint notwithstanding, this special gives a lot of bang for five bucks. Buy it, then put it away for a month before you read it.

☞ Perhaps my expectations were too high, but I was disappointed by Scott McCloud's first stories for *Superman Adventures*. It's the reason I let issues #4-15 pile up before reading them. As it turns out, McCloud just needed time to find the zone. He did.

I had problems with *SA* #4's "Eye to Eye" and #5's "Balance of Power." In the former, I thought Editor Perry White was foolishly encouraging his staff, especially Jimmy Olsen, to take unnecessary risks in their pursuit of "scoops." In the latter, we were treated to one unrealistic male chauvinist pig after another in a failed attempt to generate sympathy for the insane Livewire's terrorist acts. I was starting to worry about McCloud.

However, things turned around with *SA* #6 and "Seonimod," a clever Mr. Mxyzptlk story. "All Creatures Great and Small," a two-part story featuring Phantom Zone criminals Jax-Ur and Mala, appeared in issues #7 and #8 and kept up the pace.

"Return of the Hero" in *SA* #9 was better still. It focused on a fatherless boy, his heroes, and his eventual realization of what it truly means to be a hero.

The Toyman returned in *SA* #10's "Don't Try This at Home" with a scheme to destroy Superman's good name and enrich himself while doing so. There was a nice link to the previous tale and an amusing subplot.

Superman Adventures #11 and #12 featured another two-parter, "The War Within." In an animated universe nod to one of the great Superman stories of the Mort Weisinger era, Superman, dying from a Kryptonian virus, is determined to spend his last weeks helping as many people as he can. When news of his condition becomes public knowledge, the world rallies to his figurative side in a desperate search for a cure. Lex Luthor is equally determined that, should a cure be found, it will never reach his enemy.

Lois Lane ends up in possession of the cure and must make her way through war zones and barren wastes to get it to Metropolis in time. Along the way, she discovers the power of the true hero and what that hero means to the world. It is a journey that could only have been taken by the "animated" Lois Lane, the most cynical Lois Lane of them all. I quoted her words at the start of this column.

When I read them in context, four panels of the best writing I've ever seen in super-hero comic books, they brought actual tears to my eyes. This was one heck of a story — and one tough act to follow. McCloud couldn't top it with *SA* #13's "Grand Slam," but he did deliver another excellent script. Unfortunately, it's his last *SA* for a while, but he does leave with a mostly terrific run to his credit.

CBG's own Mark Evanier wrote *SA* #14 and #15. I'd tell you they were good, but I'm waiting to see how badly he hurts me in his role as roastmaster for Mid-Ohio-Con's "Tony Isabella Roast" before I say anything nice about him.

I will, however, mention that the art in *Superman Adventures* is wonderful throughout the issues discussed here. A tip of Tony's tips to pencillers Rick Burchett, Bret Blevins, Mike Manley, and Neil Vokes, as well as inker Terry Austin.

☞ Superman will be 60 years old next year. There have been a lot of great Superman stories in that time and, judging from the comic books reviewed here this week and last, there will be a lot of great stories in the next 60 years, as well.

See you next time.

Tony Isabella will be at the Mid-Ohio-Con, Nov. 29 and 30, at the Adam's Mark Hotel in downtown Columbus. He'll be the guy begging Mark Evanier for mercy.

If you'd like to comment on this column, the address is: Tony's Tips, P.O. Box 1502, Medina, OH 44258.

Medina Library levy passes

The 10-year operating levy for the Medina County District Library, the subject of several previous installments of *Tony's Tips*, was approved by Medina voters by a vote of 18,996 to 14,185. The levy was opposed by the Medina Christian Coalition and their allies: the local Citizens for Protection of Children and Let Kids Be Kids and the national Family-Friendly Libraries. These groups wanted the library to remove or restrict certain books and videos, as well as limit library patron access to the Internet.

Readers of *Tony's Tips*, readers of the daily *Tony's Online Tips* column, and members of the Jack Kirby mailing list were among the many fans who donated hundreds of dollars to the Citizens for the Library to support a quality library system they will, in all likelihood, never actually visit. Their generous contributions helped pay for informational materials, lawn signs, and newspaper advertisements.

A full report of the final month of the library campaign will appear next week in *Tony's Tips*.

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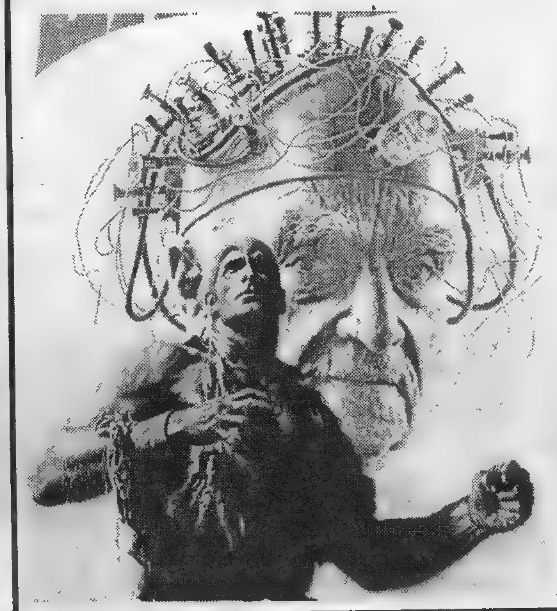

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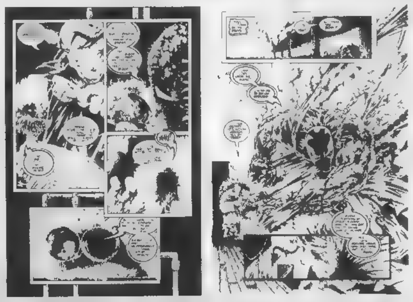

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43 G-	10
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55 G (2)	9
55 VG+	21
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56 VG	18
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56 F-	24
57 VG	18
57 G/VG	14
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58 VG- (2)	17
58 VG (2)	18
58 Fr+	6
59 G	9
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60 Fr	6
60 G	9
61 VG	18
61 VG+	21
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63 VG	18
65 VG	18
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69 VG-	12
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32 VG	100	94 G/VG	20	120 F-	22
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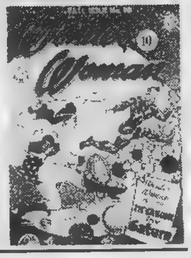

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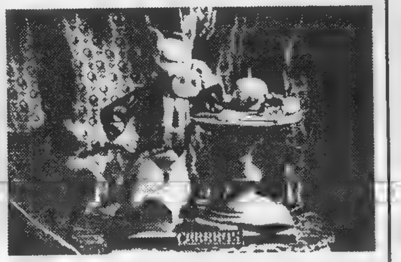

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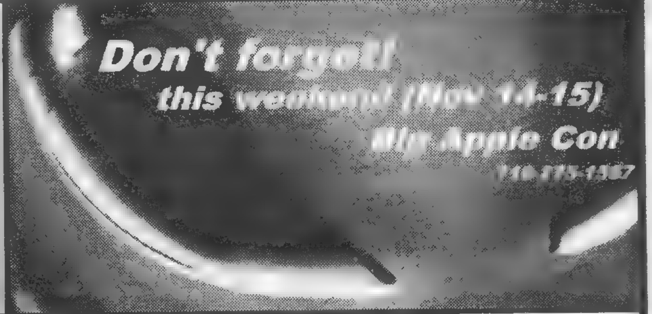

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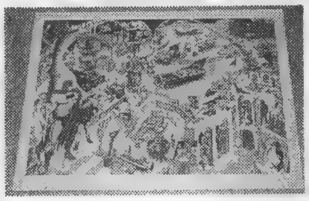

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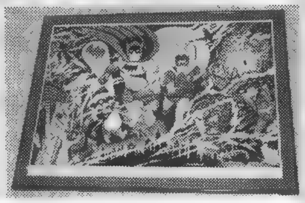

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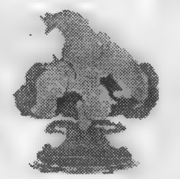

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ALABAMA

Dec 6-7 AL, Huntsville. Comic Book, Sports Card & NASCAR Show, Jaycees Comm. Bldg. Airport Rd., SH: Sat. 9am-5pm, Sun. 12noon-5pm, T: 50-8', F: $40. for 1, $100. for 3, A: free. AF Promotions, 320 Pulaski St., Lawrenceburg, TN 38464. PH: 615-766-1168, 205-230-9436 or 883-5252.

ARKANSAS

Nov 21-23 AR, Rogers. 15th Annual Winter Show, Dixieland Mall. SH: Fri. & Sat. 10am-9pm, Sun. 12noon-5pm, T: 40, F: $75. for 1, $140. for 2, A: free. Tim Belk, 2811 Joplin, Joplin, MO 64804. PH: 417-781-4422.

CALIFORNIA

Nov 21-23 CA, San Rafael. Annual Comic Book, Sports Cards & Toys Show, Mall at Northgate. Hwy. 101 to Terra Linda Exit, SH: mall hrs., T: 60-8', F: $95.-$110., A: free. Edward Conway, PO Box 457, Dixon, CA 95620. PH: 707-422-3974.

Nov 23 CA, Vista. Retro Comic Book, Sports Card & Toy Show, Entertainment Ctr. 435 W. Vista Way, SH: 10am-4pm, T: 30, F: $30., A: $2. Roger Shy, 306-N W. El Norte Pky. #129, Escondido, CA 92026. PH: 760-743-6286.

Nov 25 CA, Fullerton. Step Above Collector Show, Holiday Inn. Harbor Blvd., 91 Fwy., SH: 5pm-9:30pm, T: 40-6', F: $35. for 2, A: free. Step Above, 1042 N. Mountain Ave., Ste. F 355, Upland, CA 91786. PH: 909-930-0268.

Dec 2 CA, Fullerton. Step Above Collector Show, Holiday Inn. Harbor Blvd., 91 Fwy., SH: 5pm-9:30pm, T: 40-6', F: $35. for 2, A: free. Step Above, 1042 N. Mountain Ave., Ste. F 355, Upland, CA 91786. PH: 909-930-0268.

Dec 6 CA, Lodi-Stockton. Comic Book Show, Grape Festival & Harvest Fairgrounds, Burgundy Hall. 413 E. Lockeford St., SH: 10am-4pm, T: 25, F: $37.50 for 1, $65. for 2, A: $1., under 5 free. Home Plate Prods., Chris Ryan, 422 Cedar Ctr., Lodi, CA 95240. PH: 209-368-7345.

Dec 7 CA, Los Angeles. Comic Book & Science Fiction Convention, Shrine Auditorium Expo Center. 700 W. 32nd St., SH: 10am-5pm, A: $5. Bruce Schwartz, 2319-A West Olive Ave., Burbank, CA 91506. PH: 818-954-8432.

Dec 9 CA, Fullerton. Step Above Collector Show, Holiday Inn. Harbor Blvd., 91 Fwy., SH: 5pm-9:30pm, T: 40-6', F: $35. for 2, A: free. Step Above, 1042 N. Mountain Ave., Ste. F 355, Upland, CA 91786. PH: 909-930-0268.

Dec 13 CA, Vista. Retro Comic Book, Sports Card & Toy Show, Entertainment Ctr. 435 W. Vista Way, SH: 10am-4pm, T: 30, F: $30., A: $2. Roger Shy, 306-N W. El Norte Pky. #129, Escondido, CA 92026. PH: 760-743-6286.

Dec 16 CA, Fullerton. Step Above Collector Show, Holiday Inn. Harbor Blvd., 91 Fwy., SH: 5pm-9:30pm, T: 40-6', F: $35. for 2, A: free. Step Above, 1042 N. Mountain Ave., Ste. F 355, Upland, CA 91786. PH: 909-930-0268.

If a state is not listed in this issue's calendar, it is because we received no show listings for that state for this time period.

If you are planning to attend a show some distance from your home, we advise you to call the show's promoter for any last-minute changes and information.

COLORADO

Nov 21-23 CO, Denver. Planet Denver Holiday Extravaganza, Regancy Hotel. I-25 & 38th Ave., SH: Fri. 2pm-9pm, Sat. 10am-5pm, Sun. 10am-4pm, T: 150. Avalon Promotions, PO Box 261126, Littleton, CO 80163. PH: 303-805-1210.

Dec 7 CO, Denver. Winter Comic Con '97, Holiday Inn-Denver Southeast. I-225 & Parker Rd., SH: 10am-5pm, A: $5. Wayne Winsett, PH: 303-443-4500, FAX: 303-443-1379 or Steve Way, PH: 303-738-1860 after 6pm.

CONNECTICUT

Nov 21 CT, Stratford. CT's Premier Comic Book & Sports Card Show, Ramada Inn. Exit 30 off I-95, SH: 6pm-9:30pm, T: 25-8', F: $50. for 1, $80. for 2, A: 99¢. Mike Riccio, 155 Lighthouse Ave., Stratford, CT 06497. PH: 203-377-9567.

Nov 22 CT, Wallingford. Comic Book & Sports Card Show, Our Lady of Fatima Parish Hall. 382 Hope Hill Rd., Rt. 68 W. off Rt. 91, follow 68 to Hope Hill Rd., SH: 10am-4pm, T: 50-60 6', F: $20. for 1, $30. for 2, A: 99¢, under 12 free. Steve Clark, 40 Apple St., Wallingford, CT 06492. PH: 203-265-0531.

Nov 23 CT, East Hartford. Comic Book Convention, Elks Hall. 148 Roberts St. (Exit 58 from I-84), SH: 11am-5pm, T: 35, F: $40., A: 99¢. Hal Kinney, 206 Burnside Ave., E. Hartford, CT 06108. PH: 860-289-1208.

Nov 28 CT, West Haven. Comic Book & BB Card Show, Masonic Temple. 304 Center St., SH: 6pm-10pm, T: 22-8', F: $35. Chuck Blue, PO Box 3275, Westville Station, New Haven, CT 06515. PH: 203-934-0219.

Nov 30 CT, Milford. BB Card Mania, K of C Hall. 625 Bridgeport Ave., Exit 34 off I-95, take L., SH: 9:30am-3:30pm, T: 50, F: $60., A: $2., $1. under 10. Mrs. Aurella V. Wacks, PO Box 5078, Milford, CT 06460. PH: 203-874-3545 or FAX: 203-876-8427.

Dec 5 CT, Milford. Comic Book & BB Card Mania Show, K of C Hall. 625 Bridgeport Ave., Exit 34 off I-95, take L., SH: 6pm-10pm, T: 30, F: $30., A: 99¢. Mrs. Aurella V. Wacks, PO Box 5078, Milford, CT 06460. PH: 203-874-3545 or FAX: 203-876-8427.

Dec 6 CT, Meriden. Comic Book & Sports Card Show, Platt High School Cafeteria. 220 Coe Ave., SH: 9:30am-3pm, T: 60-6', F: $40. for 2, A: 99¢, 10 & under free. Ernie Schaper, 10 McKenzie Ave., S. Meriden, CT 06451. PH: 203-634-0069.

Dec 7 CT, Stratford. CT's Premier Show, Ramada Inn .Exit 30 off I-95, SH: 9:30am-3:30pm, T: 56-8', F: $75. for 1, $125. for 2, A: $3., 99¢ children. Mike Riccio, 155 Lighthouse Ave., Stratford, CT 06497. PH: 203-377-9567.

Dec 7 CT, East Hartford. Comic Book & Sports Card Show, Holiday Inn. 363 Roberts St., SH: 9am-3:30pm, T: 45-6', F: $35. for 1, $55. for 2, $80. for 3, A: 99¢. Terranova Sports Cards Prods., Inc., Natale Terranova Jr., 159 Federal St., W. Hartford, CT 06110. PH: 860-586-8354.

Dec 13 CT, Naugatuck. Comic Book & BB Card Show, Elks Lodge #967. 758 Rubber Ave., SH: 9am-3pm, T: 50-8', F: $35. for 1, $65. for 2, A: free. Thomas Bryk, PO Box 1056, Naugatuck, CT 06770. PH: 203-723-9289.

Dec 13 CT, Mossup. Comic Book, Toys & Sports Card Show, Town Pharmacy Plaza. Main St., SH: 9am-2pm, T: 20, F: sold out, A: free. Rick, PH: 860-564-8857.

Dec 14 CT, Milford. BB Card Mania, K of C Hall. 625 Bridgeport Ave., Exit 34 off I-95, take L., SH: 9:30am-3:30pm, T: 50, F: $60., A: $2., $1. under 10. Mrs. Aurella V. Wacks, PO Box 5078, Milford, CT 06460. PH: 203-874-3545 or FAX: 203-876-8427.

Dec 19 CT, Stratford. CT's Premier Comic Book & Sports Card Show, Ramada Inn. Exit 30 off I-95, SH: 6pm-9:30pm, T: 25-8', F: $50. for 1, $80. for 2, A: 99¢. Mike Riccio, 155 Lighthouse Ave., Stratford, CT 06497. PH: 203-377-9567.

DELAWARE

Nov 23 DE, Dover. Super-Con, Sheraton Inn & Conference Ctr. Rt. 13 S., next to Wal-Mart (Exit 104, Rt. 1 Expwy.), SH: 10am-4pm, T: 45, F: $60. for 1, $100. for 2, A: $3. Collectors Comics, Derek Woywood, 10 Chelsea Cir., Clementon, NJ 08021. PH: 609-782-0817.

WASHINGTON D.C.

Nov 30 DC, Fair Oaks. Comic Book & Non-Sports Card Convention, Holiday Inn, Fair Oaks Mall. Rt. 50, Lee Jackson Hwy., SH: 10am-4pm, F: $65. for 1, $60. ea. for 2 or more, $55. ea. for 3 or more. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

FLORIDA

Nov 22-23 FL, Orlando. Collectors Expo, Fairgrounds. 4603 W. Colonial Dr., SH: Sat. & Sun. 11am-5pm, A: $5. Classic Shows, Chip Nofal, PO Box 1507, St. Augustine, FL 32085. PH/FAX: 904-928-0666.

Nov 23 FL, Tampa. Mega-Show Comic Book & Action Figure Toy Show, Best Western Resort-Hotel. 820 E. Busch Blvd. (at the intersection of Busch Blvd. & Nebraska, I-275, Exit 33), SH: 10am-5pm, T: 50, F: $75., A: $4. Skyline Promotions, PH: 407-599-0905.

Nov 29 FL, Ft. Lauderdale. South Florida Antique & Collectible Toy Super Show, Elks Exhibition Ctr., 700 NE 10th St., SH: 10am-5pm, T: 160-8', A: $6. Mark Leinberger, PH: 561-694-7982 or Jon Jacobus, PH: 954-772-1420.

Nov 29-30 FL, N. Orlando. Comic Book & Sports Card Show, Hilton. I-4 & SR 436 (Exit 48), SH: Sat. & Sun. 10am-5pm, T: 30-8', F: $85. Chuck or Joe, PH: 941-549-2449 or 542-7730.

Nov 30 FL, Melbourne. Whizzypalooza Comic Book & Toy Show, Shoney's Inn. 4431 W. New Haven Ave. (corner of John Rhodes Blvd. & W. New Haven 192), T: 50, A: $1. Famous Faces & Funnies, PH: 407-259-3575.

Dec 6 FL, Tallahassee. Comic Book, Sports Card, Toys & Coll. Show, Senior Center. 1400 N. Monroe St., SH: 9am-4pm, T: 24, F: $35. for 1st, $25. for 2nd, A: free. Charlie Watson, 646 W. 10th Ave., Tallahassee, FL 32303. PH: 850-224-8813.

Dec 14 FL, Cocoa Beach. Comic Book & Toy Show, Howard Johnson Park Plaza. 2080 N. Atlantic Ave., SH: 10am-5pm, T: 75-6', F: $30. for 1, $55. for 2, A: $4., $2. children. George Smith, PO Box 560423, Montverde, FL 34756. PH: 407-469-3759.

GEORGIA

Nov 30 GA, Marietta. Comic Book Show, Holiday Inn-Marietta. I-75 N. Exit 111 at Delk Rd., SH: 10am-5pm, T: 50-6' & 8', F: $60.-$80., A: $3. KEBco, Inc. Comic & Toy Emporium, Ken Barnette, 139 Christopher Pl., Riverdale, GA 30274. PH: 770-471-6970.

Dec 6-7 GA, Atlanta-Kennesaw. All Stars Comic Book, Sports Cards & Collectibles Show, Kinder's Outlet Mall. 3333 George Busbee Pky., I-75 & Chastain Rd. (Exit 117), SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 50-8', F: $75., A: free. Jon White, 201 Thornwood Cr., Acworth, GA 30102. PH: 770-924-3491 home or 428-4980 Show Center.

Dec 13-14 GA, Atlanta-Kennesaw. All Stars Comic Book, Sports Cards & Collectibles Show, Kinder's Outlet Mall. 3333 George Busbee Pky., I-75 & Chastain Rd. (Exit 117), SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 50-8', F: $75., A: free. Jon White, 201 Thornwood Cr., Acworth, GA 30102. PH: 770-924-3491 home or 428-4980 Show Center.

ILLINOIS

Nov 23 IL, Mt. Vernon. Ultimate Comic Book, Non-Sports, Sports Card & Racing Show, Jent Factory Outlet Mall. I-57, I-64 & Rt. 15, SH: 10am-5pm, T: 30-8', F: $10., A: free. Jim Hall, 1100 Park Ave., Mt. Vernon, IL 62864. PH: 618-244-0548.

Nov 23 IL, Palatine. Toy & Comic Book Show, Ramada Hotel. Northwest Hwy. & Rt. 53, SH: 9:30am-3pm, T: 55. Keith Boyer, PH: 847-776-0216.

Nov 23 IL, Bridgeview. Comic Book & Toy Show, Oremus Center. 79th & Oketo (2 blks. W. of Harlem Ave.), SH: 9am-3pm, T: 8', F: $25., A: $1. Mike, PH: 708-788-7276 or Barry, PH: 708-233-0037.

Nov 30 IL, Mt. Vernon. Comic Book, Sports Card & Racing Show, Holiday Inn. I-57 & Rt. 15, SH: 9am-5pm, T: 25-8', F: $20., A: free. Mike Bleeks, RR 2, Enfield, IL 62835. PH: 618-963-2002.

Dec 6 IL, Waukegan. Comic Book & Collectible Show, Bertrand Bowling Lanes. 2616 Washington St., Rt. 41 then E. on Washington, SH: 10am-3pm, T: 15-6' & 8', F: $15., A: free. James Libasci, PO Box 8822, Waukegan, IL 60079. PH: 847-336-9963 or 336-5002.

Dec 7 IL, Orland Park. Comic Book & Sports Card & Toys Show, Civic Ctr. 1 blk. W. of La Grange Rd. (Rt. 45) at 147th St., SH: 9am-3pm, T: 85-6', F: $28., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Dec 7 IL, Waukegan. Comic Book & Collectable Show, American Legion Hall. Homer Dahringer Post #281, 501 Washington St., T: 25-8', F: $30. for 1, $50. for 2. Jim Libasci, PO Box 8822, Waukegan, IL 60079. PH: 847-336-9963.

Dec 13 IL, Schaumburg. Comic Book & Action Figure Show, Embassy Suites. Meachum Rd. btw. Golf & Algonquin, SH: 9:30am-3pm, T: 35, A: $2. Jamie, PH: 630-778-0700 or Graham Crackers Comics, PH: 630-355-4310.

Dec 14 IL, Mt. Vernon. Ultimate Comic Book, Non-Sports, Sports Card & Racing Show, Jent Factory Outlet Mall. I-57, I-64 & Rt. 15, SH: 10am-5pm, T: 30-8', F: $10., A: free. Jim Hall, 1100 Park Ave., Mt. Vernon, IL 62864. PH: 618-244-0548.

Dec 14 IL, Naperville. Comic Book & Action Figure Show, Raddison Hotel. Tollway I-88, Naperville Rd. & Warrenville Rds., SH: 9:30am-3pm, A: $2. Jamie, PH: 630-778-0700 or Graham Crackers Comics, PH: 630-355-4310.

Dec 14 IL, Peoria. Comicon, Signature Inn. 4112 Brandywine Dr., I-74, Exit 89 War Memorial, SH: 10am-4pm, T: 19, F: $30. for 1, $50. for 2, A: free. Alan Morton, PH: 309-657-1599 or Kevin, PH: 217-435-9625.

Dec 19-21 IL, Rockford. Comic Book, Sports Card & Collectibles Show, Machesney Park Mall. 8750 N. 2nd St., SH: Fri. 3pm-9pm, Sat. 10am-8pm, Sun. 10am-6pm, T: 75-8', F: $75., A: free. Rich Peterson, 9741 Gentran Dr., Machesney Park, IL 61115. PH: 815-633-8105 or 394-9723.

INDIANA

Nov 22-23 IN, Hammond. Comic Book & Sports Card Show #5, Purdue Univ. Calumet's Gym. 2300 173rd St. & Indianapolis Blvd., I-80/94, Exit 2, SH: Sat. 10am-4pm,Sun. 10am-3pm, T: 75-6', F: $50.-$60., A: $2., $1. kids. Grand Slam Promos., Joe J. Jurek, PO Box 201, Whiting, IN 46394. PH: 219-659-4947 (24 hrs.).

Nov 23 IN, Greenfield. Comic Books, Sports, Non-Sports Cards, Racing & Collectible Show, Holiday Inn Express. St. Rd. 9 just S. of I-70, SH: 10am-4pm, T: 15-6', F: $20. for 1, $30. for 2, A: free. Mark Lopez, PO Box 29364, Indianapolis, IN 46229. PH: 317-894-1115.

(Continues on Page 55)

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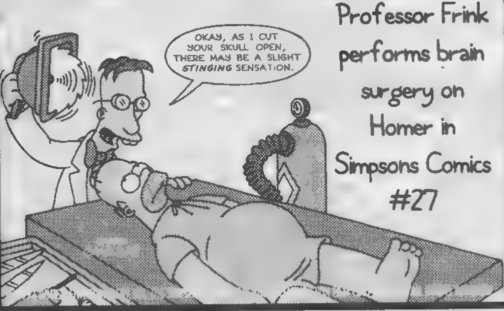
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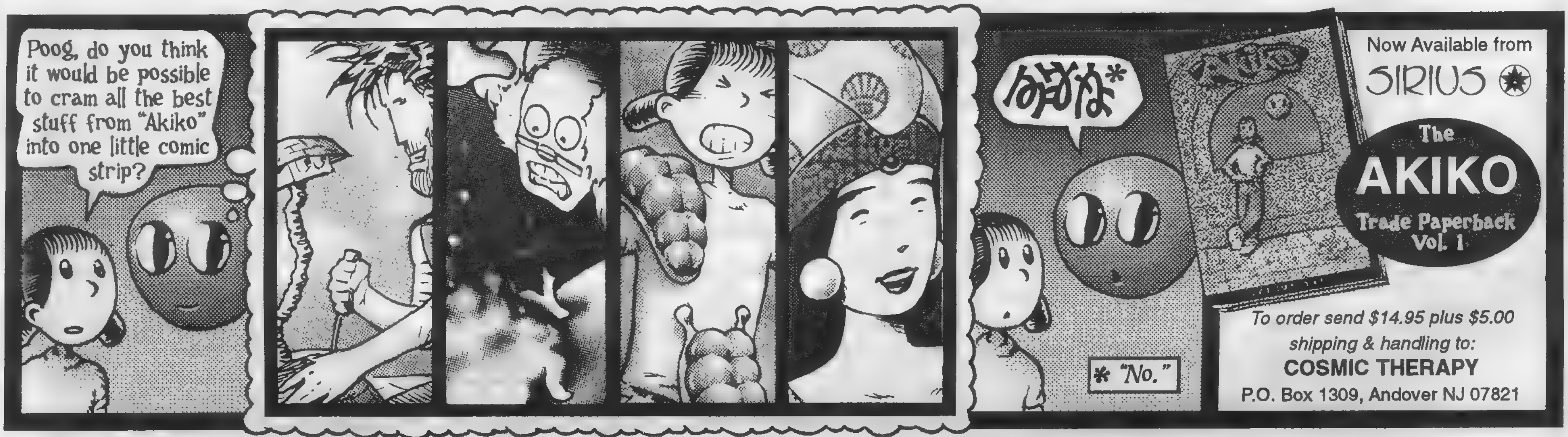
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TUBS, THIS IS THE FIFTH HAIR CUT YOU'VE HAD THIS WEEK!
LOOK AT YOU TWO, YOUR MASKS ARE OFF!
SHE'S ONE OF US NOW, WE VOTED HER INTO THE LEGION LAST WEEK.
YOU CAN'T JUST VOTE SOMEONE INTO THE LEGION, THEY'VE GOT TO BE RECOMMENDED BY HEADQUARTERS. I'M REALLY SURE SHE CAN PROVOKE FEAR INTO THE HEARTS OF MEN WITH THAT BRUSH.
CLIP CLIP
FASTEST SCISSORS IN THE MID-WEST.
I HATE TO SEE A GROWN MAN CRY.

EVENTS
(From Page 51)

Nov 28 IN, Highland. Comic Book & Sports Card Show, Lincoln Center. 2450 Lincoln St., from I-94 S. on Indianapolis Blvd., 4th traffic light turn L., SH: 6pm-9:30pm, T: 16, F: $15. for 2, A: free. Beth Gagliardi, 2450 Lincoln St., Highland, IN 46322. PH: 219-838-0114 8am-10pm.

Nov 29-30 IN, Indianapolis. Eastside Collectible Comic Book, Sports Card & Racing Show, Ramada Inn East. Pendleton Pike at I-465 E., Exit 42, SH: 10am-4pm, T: 32-6', F: $30. for 1, $45. for 2, A: free. Mark Lopez, PO Box 29364, Indianapolis, IN 46229. PH: 317-894-1115.

Dec 6 IN, Marion. Comic Book & BB Card Show, Grant Cty. 4-H Fairgrounds. 4 mi. W. I-69 SR 18, SH: 10am-5pm, T: 30-10', A: free. Casey Caimens, 1341 Gillispie St., Marion, IN 46952. PH: 317-668-1159, 662-8268 home or 800-611-6867.

Dec 7 IN, Hammond. " Joe's Comic Book & Sports Cards Show" , American Inn. 4000 Calumet Ave., I-90, Exit 5, SH: 9:30am-2:30pm, T: 40-6', F: $15., A: $1. Grand Slam Promos., Joe Jurek, PO Box 201, Whiting, IN 46394. PH: 219-659-4947 (24 hrs).

Dec 7 IN, Greenfield. Comic Books, Sports, Non-Sports Cards, Racing & Collectible Show, Holiday Inn Express. St. Rd. 9 just S. of I-70, SH: 10am-4pm, T: 15-6', F: $20. for 1, $30. for 2, A: free. Mark Lopez, PO Box 29364, Indianapolis, IN 46229. PH: 317-894-1115.

Dec 7 IN, Indianapolis. Sunday Ash Comic Book, Toy & Animation Show, Holiday Inn East, 6990 E. 21st St., (Shadeland Ave., Exit of I-70 or I-465), SH: 10:30am-4:30pm, T: 85, F: $70., A: $4., 9 & under free. Ash Comics & Shows, Andy & Diane Holzman, 1947 Bechtel Rd., Indianapolis, IN 46260. PH: 317-334-0173 or 824-9602.

Dec 14 IN, Indianapolis. Eastside Collectible Comic Book, Sports Card & Racing Show, Ramada Inn East. Pendleton Pike at I-465 E., Exit 42, SH: 10am-4pm, T: 32-6', F: $30. for 1, $45. for 2, A: free. Mark Lopez, PO Box 29364, Indianapolis, IN 46229. PH: 317-894-1115.

IOWA

Nov 22-23 IA, Davenport. Collectors Paradise Super Show, Fairgrounds. 2815 W. Locost, 3 mi. of 280, SH: 10am-4pm, T: 80-8', F: $50. for 1st, $40. ea. add'l., A: $1. Vince Jones, PO Box 172, Davenport, IA 52806. PH: 800-409-7375.

Nov 28-30 IA, Oskaloosa. Comic Book, Sports Card & Toy Show, Penn Centre Mall. Hwy. 92 W., SH: mall hrs., T: 45-8'. Stacey Craig, 116 4th Ave. E., Oskaloosa, IA 52577. PH: 515-673-4087.

Dec 13-14 IA, Davenport. Collectors Paradise Super Show, Fairgrounds. 2815 W. Locost, 3 mi. of 280, SH: 10am-4pm, T: 80-8', F: $50. for 1st, $40. ea. add'l., A: $1. Vince Jones, PO Box 172, Davenport, IA 52806. PH: 800-409-7375.

KENTUCKY

Dec 7 KY, Lexington. Comic Book & Collectibles Show, Holiday Inn-South. 5532 Athens-Boonesboro Rd., I-75 at Exit 104, SH: 11am-5pm, T: 8', F: $40., A: free. Alan, PH: 606-263-3574.

LOUISIANA

Dec 7 LA, Baton Rouge. Comic Book & Sports Cards Show, Holiday Inn South. I-12 & Airline Hwy., SH: 10am-5pm, T: 33, F: $45.-$55., A: $1.50. Anthony Barcellona, 2423 McHugh Rd., Baker, LA 70714. PH: 504-923-2349 or 775-9846

MARYLAND

Nov 23 MD, College Park. Comic Book, Non-Sports Card, Comic Related Toys & Collectibles Con, American Legion Hall. 9218 Baltimore Blvd. (Rt. 1), Washington DC Area, SH: 10am-4pm, T: 8', F: $55. for 1, $45. ea. add'l, A: $2.50. Comicweb Prods., PO Box 3416, Silver Spring, MD 20918. PH: 301-681-8573.

Nov 30 MD, Towson. Comic Book & BB Card Collector Show, Holiday Inn.I-695, Exit 29, Cromwell Bridge Rd., SH: 10am-4pm, T: 32-6', F: $35., A: $1. Jay's Promotions, Jay Grabowski, 4409 Vale Dr., Baltimore, MD 21236. PH: 410-529-1624.

Dec 5-7 MD, Cockeysville. Comic Book & BB Card Show, Hunt Valley Mall. Exit 20A off I-495, SH: Fri. & Sat. 10am-9pm, Sun. 12noon-5pm, T: 55-8', F: $110., A: free. Jay's Promos., Jay Grabowski, 4409 Vale Dr., Baltimore, MD 21256. PH: 410-529-1624.

MASSACHUSETTS

Nov 22-23 MA, Boston. 11th Annual Northeast Collectibles Extravaganza, Bayside Expo Ctr. Rt. 93, Exit 15 near JFK Library, SH: 10am-5pm, T: 500, A: $8. Show Promotion, Inc., PH: 800-759-SHOW.

MICHIGAN

Nov 21-23 MI, Roseville. Comic Book, Sports Card & Coll. Show, Roseville Towne Ctr. 12 Mile & Gratiot, SH: Fri. 3pm-8pm, Sat. 10am-8pm, Sun. 11am-4pm, T: 60-8', F: $40. Rick Behar, 3990 W. 12 Mile Rd., Berkley, MI 48072. PH: 248-557-1529.

Nov 22 MI, Redford. Comic Fest & Toy Show, VFW. 27345 Schoolcraft at I-96 & Inkster. SH: 10am-3pm, A: $2. Flying Saucer Prods , PO Box 441, Flat Rock, MI 48134. PH: 888-303-8900.

Nov 30 MI, Roseville. Comic Book Show, VFW. 25671 Gratiot btw. 10 & 11 Mile, SH: 9am-3pm, A: $3. Classic Productions, PO Box 472, Fraser, MI 48026. PH: 810-792-9461, 775-3289 or 939-4205.

Dec 7 MI, Clawson. Encore-Con Comic Book Show, K of C. 870 N. Main St. (btw. 14 & 15 Mile Rd.), SH: 10am-4pm, T: 8', F: $35. in advance, $40. day of show, A: $2. Motor City Conventions, 19785 W. 12 Mile Rd. Ste. 231, Southfield, MI 48076. PH: 248-426-8059.

Dec 7 MI, Saginaw. Comic Book, Sports Card & Memorabilia Show, St. Vincent Home-Boysville. 925 N. River, SH: 9:30am-4:30pm, T: 30-8', F: $20. for 1, $35. for 2, A: free. Rick Doud, PH: 517-684-2684 or 752-5622.

Dec 12-14 MI, Roseville. Comic Book, Sports Card & Collectibles Show, Towne Ctr. 12 Mile & Gratiot, SH: Fri. 3pm-8pm, Sat. 10am-8pm, Sun. 11am-4pm, T: 50-8', F: $40., A: free. Rick Behar, 3990 W. 12 Mile Rd. #185, Berkley, MI 48072. PH: 248-557-1529.

MINNESOTA

Dec 6-7 MN, Duluth. Comic Book & Sport Card Show #21, Entertainment Conv. Ctr. 350 Harbor Dr., SH: Sat. 10am-5pm, Sun. 11am-4:30pm, T: 45, F: $70. for 1, $50. for ea. add'l. Lantern News, Kevin Bergson, 520 Broadway, Fargo, ND 58102. PH: 701-235-2562.

MISSOURI

Nov 30 MO, St. Louis. Spector Comic Book Show, Kolping House. 4035 Keokuk St., SH: 11am-3:30pm, T: 70, F: $25., A: $1.50. Anthony Gladish, 4253 Fatima Dr. #3, St. Louis, MO 63123. PH: 314-544-2812.

Dec 14 MO, Cape Girardeau. Cape Con: Comic Book, Toys & Collectibles Show, Holiday Inn. 3267 Williams St., Exit 96 off I-55, SH: 10am-5pm, T: 35-8', F: $50. for 1, $85. for 2, $115. for 3, A: $1. Kevin, PH: 601-473-9527 after 5pm.

NEW JERSEY

Nov 20 NJ, Elmwood Park. Comic Book, Sports Card & Collectibles Show, American Legion Post #147. Legion Pl., (1 blk. W. of Midland Ave. on Market St.), SH: 5pm-10pm, T: 40-6', F: $20. for 1, $35. for 2, A: $1. Gary Sipos, 41 Cedar St., Garfield, NJ 07026. PH: 201-340-2218 or 796-9717 day of show.

Nov 22 NJ, Somerset. Comic Book Marketplace, Quality Inn. On Easton Ave., at Exit 6, Rt. 287, SH: 10am-4pm, T: 30-6', F: $75., A: $3. Ron Jordan, PO Box 11234, New Brunswick, NJ 08906. PH/FAX: 908-828-5955.

Nov 23 NJ, Clifton. Comic Book, Sports Card & Collectibles Show, Boys & Girls Club. 802 Clifton Ave., SH: 9:30am-3:30pm, T: 50-8', F: $30. for 1, $55. for 2, A: $1., under 7 free. Gary Sipos, 41 Cedar St., Garfield, NJ 07026. PH: 201-340-2218 or 779-9332 day of show.

Nov 26 NJ, Rochelle Park. Comic Book, Sports Cards, Memoriabilia & Collectibles AUCTION, Ramada Hotel. 375 W. Passaic St. off Exit 160 Garden State Pky., SH: preview 7pm, auction 7:45pm-10pm, A: free. Vic's Coins, PO Box 323, Rochelle Park, NJ 07662. PH: 201-845-0259.

Nov 28-29 NJ, E. Brunswick. Thanksgiving Weekend Comic Book, Card & Toy Show, Ramada Inn. Rt. 18 S. at NJ Tpke. Exit 9, SH: Fri. 10am-5pm, Sat. 10am-4pm, T: 55-60 6' & 8', F: $40.-$50. for 1, $70.-$90. for 2 days, A: $2., under 6 free. Sallie Natowitz, PO Box 796, Matawan, NJ 07747. PH: 732-583-7915.

Nov 29 NJ, Raritan. Comic Book & Sports Card Show, St. Ann's School. 45 Anderson St., SH: 10am-4pm, T: 50-8', F: $25., A: $1. Fred Torlish, 27 W. Somerset St., Raritan, NJ 08869. PH: 908-253-9616.

Nov 30 NJ, Garfield. Comic Book, Sports Card & Collectibles Show, Boys & Girls Club. 490 Midland Ave., SH: 9:30am-3:30pm, T: 60-8', F: $30. for 1, $55. for 2, A: $1., under 7 free. Gary Sipos, 41 Cedar St., Garfield, NJ 07026. PH: 201-340-2218 or 478-7662 day of show.

Dec 6-7 NJ, Ocean. Collectors Showcase Toys, Comic Book, Cards, Autograph & Collectibles Show, Seaview Square Mall. Rts. 66 & 35, Pky. Exit 102 S. or 100A N. to Rt. 66, SH: Sat. 10am-9pm, Sun. 11am-5pm, T: 65-8'. Sandy Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 908-291-1632.

Dec 7 NJ, Wayne. Comic & Collectibles Show, Co. #1 Firemens Convention Ctr. 1 Parish Dr. off 23N at Rt. 202, SH: 9am-4pm, T: 110-6', F: $20., A: free. Phil DeMario, 137 Silleck St., Clifton, NJ 07013. PH: 201-742-2647 or 694-9773 day of show.

Dec 7 NJ, Garfield. Comic Book, Sports Card & Collectibles Show, Boys & Girls Club. 490 Midland Ave., SH: 9:30am-3:30pm, T: 60-8', F: $30. for 1, $55. for 2, A: $1., under 7 free. Gary Sipos, 41 Cedar St., Garfield, NJ 07026. PH: 201-340-2218 or 478-7662 day of show.

Dec 13 NJ, Kenilworth. Schenker Showcase Autograph Show, Kenilworth Inn. Kenilworth Blvd. S. 31st St., GSP Exit 138, SH: 9:30am-3:30pm, T: 60-6', F: $55., A: $3., $1. under 12. Sandy Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 908-291-1632.

Dec 13 NJ, Carteret. World of Comic Book & Card Conventions, St. Demetrius Community Ctr. 691 Roosevelt Ave. (Exit 12 NJ Tpke.), SH: 10am-5pm, T: 65, F: $45., A: 75¢. Tony 'TJ' Grimando, PO Box 23, Dunellen, NJ 08812. PH/FAX: 908-968-3886.

Dec 13 NJ, North Branch. Comic Book, Sports Card & Collectible Show, Fire House. Rt. 28, 1.5 mi. W. of Rt. 22 (next to Raritan Valley College), SH: 10am-4pm, T: 30-35 8', F: $40. for 1, $25. ea. add'l., A: $1., under 6 free. Sallie Natowitz, PO Box 796, Matawan, NJ 07747. PH: 732-583-7915.

Dec 14 NJ, Elmwood Park. Comic Book, Sports Card & Collectibles Show, American Legion Post #147. Legion Pl., 1 blk. W. of Midland Ave., off Market St., SH: 9:30am-3:30pm, T: 50-6', F: $25. for 1, $45. for 2, A: $1., under 7 free. Gary Sipos, 41 Cedar St., Garfield, NJ 07026. PH: 201-340-2218 or 796-9717 day of show.

Dec 14 NJ, Hazlet. Collectors Showcase, Ramada Inn. GSP Exit 117 to Rt. 35 S. 2 mi., SH: 9:30am-3:30pm, T: 35-8', F: $50., A: $2. Sandy Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 908-291-1632.

Dec 17 NJ, Rochelle Park. Comic Book, Sports Cards, Memoriabilia & Collectibles AUCTION, Ramada Hotel. 375 W. Passaic St. off Exit 160 Garden State Pky., SH: preview 7pm, auction 7:45pm-10pm, A: free. Vic's Coins, PO Box 323, Rochelle Park, NJ 07662. PH: 201-845-0259.

Dec 18 NJ, Elmwood Park. Comic Book, Sports Card & Collectibles Show, American Legion Post #147. Legion Pl., (1 blk. W. of Midland Ave. on Market St.), SH: 5pm-10pm, T: 40-6', F: $20. for 1, $35. for 2, A: $1. Gary Sipos, 41 Cedar St., Garfield, NJ 07026. PH: 201-340-2218 or 796-9717 day of show.

NEW YORK

Nov 19 NY, Westbury-L.I. Wed. Night Comic Book & Card Show, Holiday Inn. 369 Old Country Rd., downstairs, SH: 5pm-9:30pm, T: 40, F: $50., A: free. Fred or Deborah Kassinove, PH: 516-365-4402.

Nov 21 NY, Brooklyn. Comic Books, BB Cards, Toys & Collectibles Show, St. Dominics Church. 20th Ave. & Bayridge Pky. (75th St.), SH: 6pm-10pm, T: 50-9', F: $40. Sunrise Prods., PO Box 340625 Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Nov 22 NY, Freeport. Comic Book & Sports Card Show, Recreation Ctr. 130 E. Merrick Rd., SH: 10am-4pm, T: 35-6' & 12', F: $35.-$55., A: free. " Play The Game" Show Promos., Inc., Dennis Weintraub, PO Box 0121, Baldwin, NY 11510. PH: 516-623-2781.

Nov 23 NY, Ozone Park. Comic Book, Sports Card, Coins & Memorabilia Show, Jewish Ctr. 107-01 Crossbay Blvd. (next to Esquire Diner), SH: 10am-4pm, T: 36-8', F: $37.50 for 1, $65. for 2, A: $1. Rio Grande BB Card Co., Joseph Carnana, 114-32 150th Ave., S. Ozone Park, NY 11420. Joe, PH: 718-845-7240 or Tony, PH: 718-848-1795.

Nov 23 NY, Newburgh. Comic Book, Sports Cards & Collectibles Show, Holiday Inn. 90 Rt. 17 K, SH: 10am-5pm, T: 40-8', F: $50., A: free. Scott Binder, PO Box 4100, New Windsor, NY 12553. PH: 914-569-3080.

Nov 23 NY, Brooklyn. Comic Books, Toys, Sports, Non-Sports Cards & Collectibles Show, St. Marks Church Auditorium. 2609 E. 19th St. (at Ave. 2), SH: 9am-5pm, T: 50, A: free. Izzy Caleca, PH: 718-646-2707.

Nov 26 NY, Westbury-L.I. Wed. Night Comic Book & Card Show, Holiday Inn. 369 Old Country Rd., downstairs, SH: 5pm-9:30pm, T: 40, F: $50., A: free. Fred or Deborah Kassinove, PH: 516-365-4402.

Nov 28 NY, Brooklyn. Big 12 Hour Comic Book, Sports Card, Toys & Collectibles Show, St. Dominics Church. 20th Ave. & Bayridge Pky. (75th St.), SH: 11am-11pm, T: 90-6', F: $50. Sunrise Prods., PO Box 340625 Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Nov 28-29 NY, Yonkers. Comic Book & Sports Card Show, Mall at Cross County. 750 Central Ave., SH: 10am-6pm, T: 40-8', F: $105., A: free. Steve Tepper, 57-65 59th St., Maspeth, NY 11378. PH: 718-894-5310 or 516-379-8000.

Nov 29 NY, Amityville. Comic Book, Sports Card & Collectible Show, VFW Hall. 300 Broadway, Rt. 110, SH: 10am-4pm, T: 16-8', F: $35., A: free. Carol Fabianski, 28 Lake Dr., Copiague, NY 11726. PH: 516-598-4801.

Nov 30 NY, Centereach. Comic Book & Sports Card Show, VFW Post #4927. 31 Horseblock Rd., SH: 10am-4pm, T: 56-6' & 8', F: $35.-$45., A: $1. Steve Gardner, 28 Blackwell Ln., Stony Brook, NY 11790. PH: 516-689-5592.

Nov 30 NY, Brooklyn. Comic Books, Toys, Sports, Non-Sports Cards & Collectibles Show, Temple Hillel. 2164 Ralph Ave. (at Ave. L), SH: 10am-5pm, T: 50, F: $40., A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Dec 3 NY, Westbury-L.I. Wed. Night Comic Book & Card Show, Holiday Inn. 369 Old Country Rd., downstairs, SH: 5pm-9:30pm, T: 40, F: $50., A: free. Fred or Deborah Kassinove, PH: 516-365-4402.

Dec 6-7 NY, Sayville-LI. Monthly Comic Book, Non-Sports Cards, Toys & Coll. Show, Attias Mart Indoor Flea Market. 5750 Sunrise Hwy., corner of Sunrise & Broadway, SH: 10am-5pm, T: 40, A: free. Paul DeCarlo, PH: 516-289-7398.

Dec 6 NY, Staten Island. Comic Book & Sports Card Show, St. Adalbert's Auditorium. 355 Morningstar Rd., SH: 10am-4:30pm, T: 35-8', F: $40., A: free. Dorothy Drozd, 241 Nicholas Ave., Staten Island, NY 10302. PH: 718-727-0090.

Dec 7 NY, Brooklyn. Comic Book, Sports Card & Collectibles Show, Golden Gate Inn. Knapp St. & Shore Pky., SH: 9am-4pm, T: 48-8', F: $40., A: free. Mark, PH: 718-266-1625.

Dec 7 NY, New York City. Comic Book Extravaganza, Marriott-East. 525 Lexington Ave., 49th St., SH: 10am-4pm, A: $5. Max Gottfried, 82-60 116th St., Kew Gardens, NY 11418. PH: 718-441-9868 Mon.-Sat. 9am-7pm only.

Dec 10 NY, Westbury-L.I. Wed. Night Comic Book & Card Show, Holiday Inn. 369 Old Country Rd., downstairs, SH: 5pm-9:30pm, T: 40, F: $50., A: free. Fred or Deborah Kassinove, PH: 516-365-4402.

Dec 12 NY, Brooklyn. Comic Books, BB Cards, Toys & Collectibles Show, St. Dominics Church. 20th Ave. & Bayridge Pky. (75th St.), SH: 6pm-10pm, T: 50-9', F: $40. Sunrise Prods., PO Box 340625 Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Dec 13 NY, Staten Island. Comic Book & Sports Card Show, St. Sylvester's School. 884 Targee St., Clove-Richmond Rd., Exit 278, SH: 10am-4pm, T: 40-9', F: $50., A: free. Joe Dezio, 884 Targee St., Staten Island, NY 10304. PH: 718-351-8056.

Dec 13 NY, Freeport. Comic Book & Sports Card Show, Recreation Ctr. 130 E. Merrick Rd., SH: 10am-4pm, T: 35-6' & 12', F: $35.-$55., A: free. " Play The Game" Show Promos., Inc., Dennis Weintraub, PO Box 0121, Baldwin, NY 11510. PH: 516-623-2781

Dec 13-14 NY, Hempstead. LI Comic Book & Sports Collectors Show, Hofstra Univ. Student Center. Meadowbrook Pky. to Exit M4W, Hempstead Tpke. W. to Main, SH: 10am-4pm, T: 80-6' & 8', F: $140.-$180., A: $3. Lerner Enterprises, Inc., Allan Lerner, PO Box 70, Old Bethpage, NY 11804. PH: 516-752-7557.

Dec 13-14 NY, Sayville-LI. Monthly Comic Book, Non-Sports Cards, Toys & Coll. Show, Attias Mart Indoor Flea Market. 5750 Sunrise Hwy., corner of Sunrise & Broadway, SH: 10am-5pm, T: 40, A: free. Paul DeCarlo, PH: 516-289-7398.

Dec 14 NY, New York. Comics & Cards Galore, Immaculate Conception School Auditorium. 414 E. 14th St. (btw. 1st Ave. & Ave. A), SH: 10am-4pm, T: 25, F: $30. for 1, $55. for 2, A: free. Dorothy Berman, 414 E. 14th St., New York, NY 10009. PH: 212-254-0200 or FAX: 212-505-7610.

Dec 14 NY, Long Island. Comic Book & Collector's Market Convention, Rockville Centre, Holiday Inn. 173 Sunrise Hwy., SH: 10am-4pm, T: 40, A: free. Cosmic Comics & Books, 246 Merrick Rd., Oceanside, NY 11572. PH: 516-763-1133.

Dec 14 NY, Brooklyn. Comic Books, Toys, Sports, Non-Sports Cards & Collectibles Show, Temple Hillel. 2164 Ralph Ave. (at Ave. L), SH: 10am-5pm, T: 50, F: $40., A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Dec 17 NY, Westbury-L.I. Wed. Night Comic Book & Card Show, Holiday Inn. 369 Old Country Rd., downstairs, SH: 5pm-9:30pm, T: 40, F: $50., A: free. Fred or Deborah Kassinove, PH: 516-365-4402.

Dec 19 NY, Brooklyn. Comic Books, BB Cards, Toys & Collectibles Show, St. Dominics Church. 20th Ave. & Bayridge Pky. (75th St.), SH: 6pm-10pm, T: 50-9', F: $40. Sunrise Prods., PO Box 340625 Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

NORTH CAROLINA

Nov 22-23 NC, Greensboro. 10th Triad Toy, Doll & Sportscard Show, Coliseum Complex. SH: Sat. 10am-5pm, Sun. 10am-4pm, T: 700, A: $5., $1. ages 6-12. Southeastern Collectible Expo, 1819 Peeler Rd., Vale, NC 28168. PH: 704-276-1670.

Dec 7 NC, Raleigh. Comix Con, Holiday Inn North. Exit 11 of 440, US 1 N., SH: 10am-4pm, T: 20-6', F: $65., A: free. Lyn Anderson, PO Box 99201, Raleigh, NC 27624. PH: 919-790-9026.

Dec 13 NC, Fayetteville. 22nd Sandhills Toy & Hobby Show, Charlie Rose Expo Ctr. Just off Hwy. 301 S., SH: 9am-4pm, T: 300. Carolina Hobby Expo, PH: 704-786-8373.

NORTH DAKOTA

Nov 29-30 ND, Bismarck. Comic Book & Sports Card Show #25, Civic Ctr. 601 Sweet St., SH: Sat. 10am-5pm, Sun. 11am-4:30pm, T: 25, F: $50. for 1, $90. for 2, $115. for 3. Lantern News, Kevin Bergson, 520 Broadway, Fargo, ND 58102. PH: 701-235-2562.

OHIO

Nov 23 OH, Toledo. Comic Book & Sports Card Show, Ramada Inn. SH: 10am-4pm, T: 50-8', F: $40. in advance, $45. at the door, A: $2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd. Ste. 231, Southfield, MI 48076. PH: 248-426-8059.

Nov 29-30 OH, Columbus. Mid-Ohio-Con, Adam's Mark Hotel. 50 N. 3rd St., SH: Sat. 10am-6pm, Sun. 10am-5pm. R.A.P. Prods., Roger Price, PO Box 3831, Mansfield, OH 44907. PH: 419-526-1427 9am-5pm weekdays.

Dec 4 OH, Mentor. Comic Book & Sports Card Show, Travelodge Hotel. Rts. 2 & 306 S. (7701 Reynolds Rd. Rt. 306), SH: 6pm-10pm, T: 35-8', F: $30., A: $1., 16 & younger or senior citizens free. Infield Promos., Irene Pike, 9391 Mentor Ave. Ste. 133, Mentor, OH 44060. PH: 216-255-2606.

Dec 6-7 OH, Columbus. Comic Book, Sports Card & NASCAR Show, Veterans Memorial. 300 W. Broad St., SH: 10am-5pm, T: 150, F: $85., A: free. Roger Edwards, 873 W. Main St., Westerville, OH 43081. PH: 614-523-2179.

Dec 7 OH, Sheffield Lake. Card, Comic & Collectibles Show, Community Ctr. Lake Rd., 2 mi. W. of Rt. 307, SH: 10am-4pm, T: 32-6', F: $25. for 1st, $20. ea. add'l., A: free. Janet Pleska, 58 Maple Ave., Wakeman, OH 44889. PH: 216-839-2737 or FAX: 216-839-5138.

Dec 7 OH, Columbus. Comic Book & Non-Sports Card Convention, Holiday Inn East. I-70 & Hamilton Rd., Exit 107, SH: 10am-4pm, F: $60. for 1, $50. ea. for 2 or more. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

Dec 13-14 OH, Middleburg Heights. Comic Book & Sports Card Show, Tri-City Senior Ctr. 16699 E. Bagley Rd., SH: Sat. & Sun. 10am-5pm, T: 60-6', F: $55. for 1, $45. ea. add'l., A: $1.50. Kris Herman, PH: 330-454-3188.

Dec 13 OH, Lakewood. Comic Book, Sportscards, Starting Lineups, & Non-Sports Cards Show, Masonic Temple. 15300 Detroit Ave. (at corners of Detroit & Andrews), SH: 10am-4pm, T: 30-8', F: $25. for 1, $20. ea. add'l., A: $1., 12 & under free. Infield Promos., Irene Pike, 9391 Mentor Ave. Ste. 133, Mentor, OH 44060. PH: 216-255-2606.

Dec 14 OH, Eastlake. Comic Book & Sports Card Show, Community Ctr. 600 E. 349th SR 91 & Roberts Rd., SH: 10am-5pm, T: 48-8', F: $30., A: 50¢. Goal Line Promos., Kevin Stich, 1642 Travers Ave., Madison, OH 44057. PH: 216-428-0582 or 888-201-0616.

PENNSYLVANIA

Dec 5-7 PA, Hermitage. Comic Book & Sports Card Show, Shenango Valley Mall. Rt. 18 & 62, SH: mall hrs., T: 30-8', F: $55., A: free. Mike Dorsey, PO Box 69, Fredonia, PA 16124. PH: 412-475-2666.

Dec 5-7 PA, Fort Washington. 61st Philadelphia BB Card, Comic Book & Sports Memorabilia Show, Expo Center. 1100 Virginia Dr. (PA Tpke. Exit 26), SH: Fri. 6pm-9pm, Sat. 9am-5pm, Sun. 9am-4pm. EPSCC, Inc., Bob Schmierer, PO Box 3037, Maple Glen, PA 19002. PH: 215-643-0910 or FAX: 215-643-2697.

Dec 6-7 PA, Pittsburgh. Comic Book, Toys & All Childhood Collectibles Show, Expo Mart at Monroeville Mall. Business Rt. 22, Exit 6 PA Tpke., SH: 10am-4pm, T: 450-6', F: $50., A: $5., under 12 $3. V. Crispin, 809 Beulah Church Rd., Apollo, PA 15613. PH: 412-697-5510.

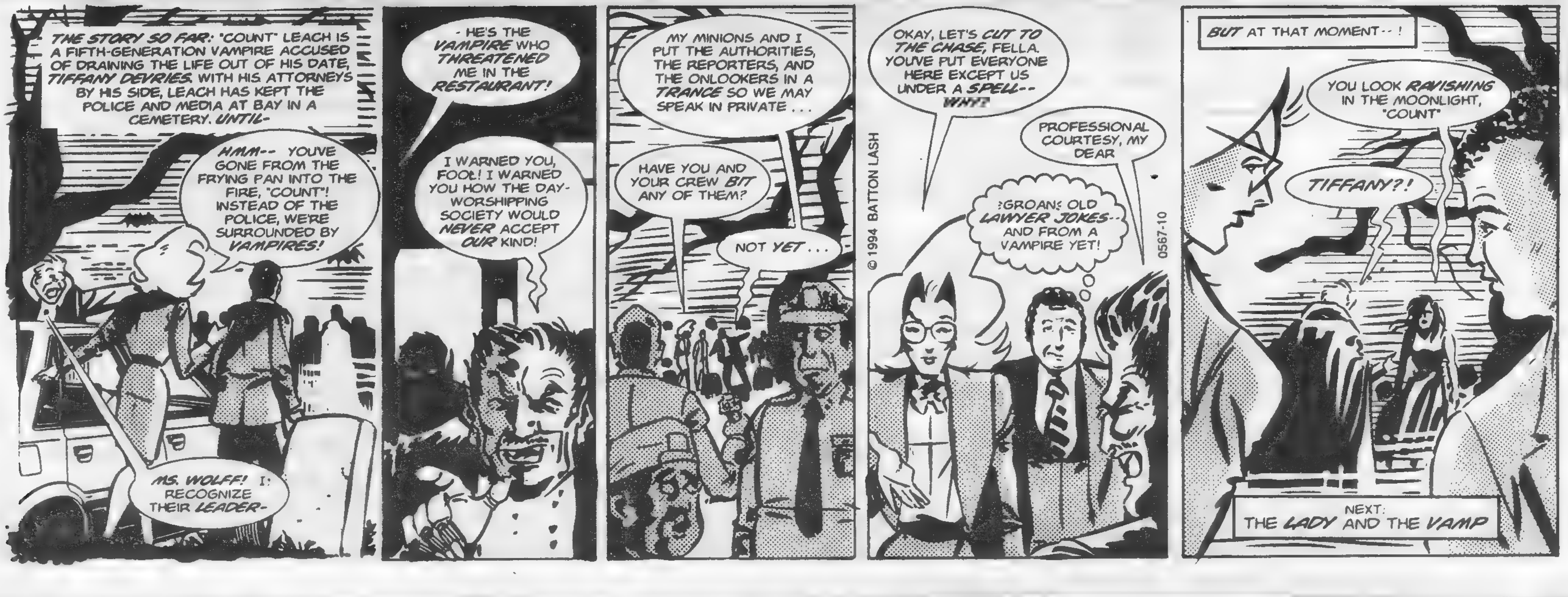
Dec 14 PA, Erie. Comic Book, Magic & Non-Sports Card Show, Avalon Hotel. I-90, Exit 6 then Peach St. to 10th St., SH: 10am-4pm, T: 30-6', F: $50. for 1st, $30. for 2nd, $25. ea. add'l., A: $2. Comicquest, Tom Jones, 1328 Chestnut St., Emmaus, PA 18049. PH: 610-966-9660.

SOUTH CAROLINA

Nov 29 SC, Greenville. Comic Book & Sports Card Show, Comfort Inn. I-85, Exit 46, Mauldin Rd., SH: 10am-5pm, T: 25, F: $40., A: $1. Tom or Bob Waldrop, PH: 864-244-7424 or 963-9185.

(Continues on Page 72)

Wolff & Byrd, Counselors of the Macabre — By Batton Lash


THE STORY SO FAR: "COUNT" LEACH IS A FIFTH-GENERATION VAMPIRE ACCUSED OF DRAINING THE LIFE OUT OF HIS DATE, TIFFANY DEVRIES. WITH HIS ATTORNEYS BY HIS SIDE, LEACH HAS KEPT THE POLICE AND MEDIA AT BAY IN A CEMETERY. UNTIL-
HMM-- YOUVE GONE FROM THE FRYING PAN INTO THE FIRE, "COUNT"! INSTEAD OF THE POLICE, WE'RE SURROUNDED BY VAMPIRES!
MS. WOLFF! I: RECOGNIZE THEIR LEADER-
- HE'S THE VAMPIRE WHO THREATENED ME IN THE RESTAURANT!
I WARNED YOU, FOOL! I WARNED YOU HOW THE DAY-WORSHIPPING SOCIETY WOULD NEVER ACCEPT OUR KIND!
MY MINIONS AND I PUT THE AUTHORITIES, THE REPORTERS, AND THE ONLOOKERS IN A TRANCE SO WE MAY SPEAK IN PRIVATE ...
HAVE YOU AND YOUR CREW BIT ANY OF THEM?
NOT YET ...
© 1994 BATTON LASH
OKAY, LET'S CUT TO THE CHASE, FELLA. YOUVE PUT EVERYONE HERE EXCEPT US UNDER A SPELL-- WHY?
PROFESSIONAL COURTESY, MY DEAR
:GROAN: OLD LAWYER JOKES-- AND FROM A VAMPIRE YET!
0567-10
BUT AT THAT MOMENT-- !
YOU LOOK RAVISHING IN THE MOONLIGHT, "COUNT"
TIFFANY?!
NEXT: THE LADY AND THE VAMP

TUNE OUT THE STATIC!

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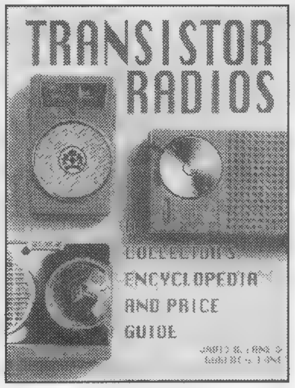
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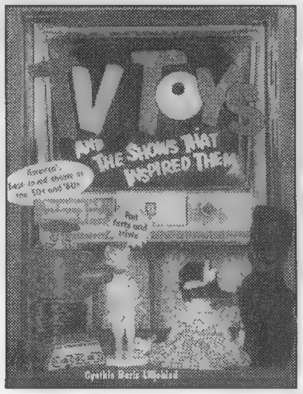
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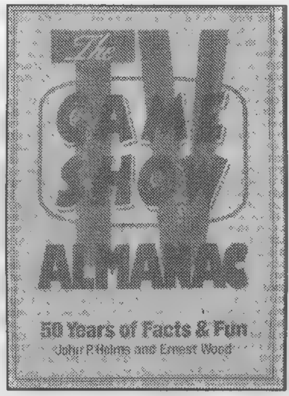
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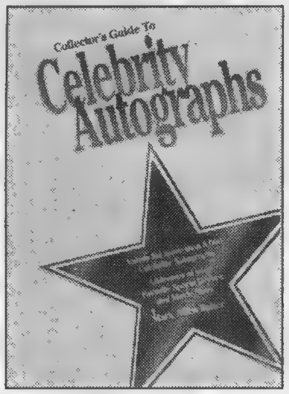
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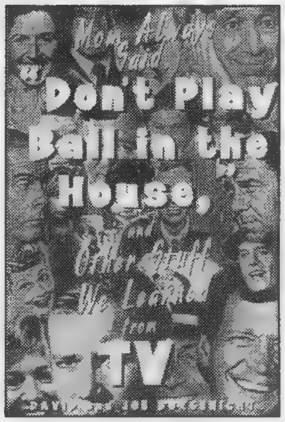
Mom Always Said
"Don't Play Ball in the House,"
and Other Stuff We Learned from TV

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by David and Joe Borgenicht
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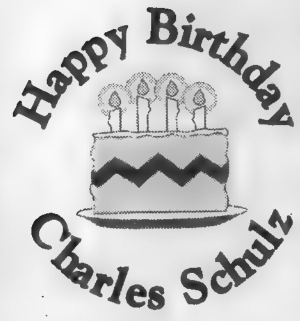
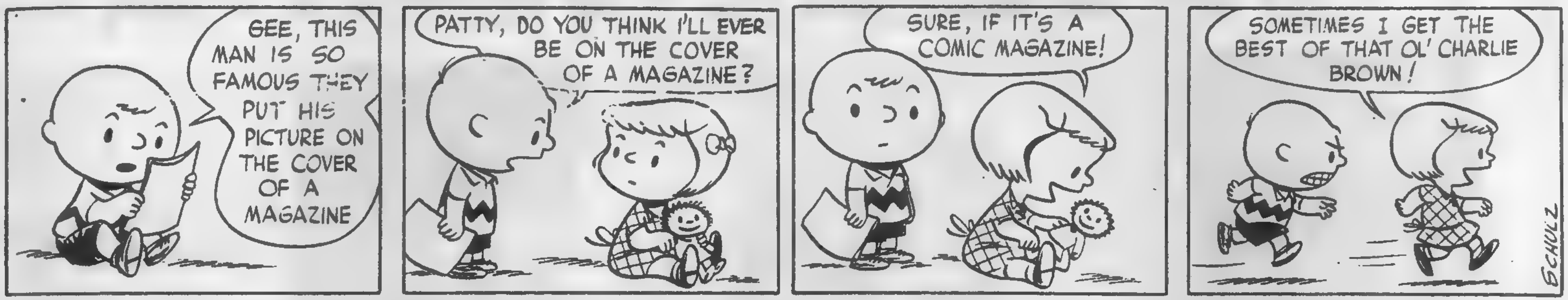
Giving *Peanuts* texture

How the cast evolved from the generic to the special

By
Nat Gertler


Happy Birthday
Charles Schulz


GEE, THIS MAN IS SO FAMOUS THEY PUT HIS PICTURE ON THE COVER OF A MAGAZINE
PATTY, DO YOU THINK I'LL EVER BE ON THE COVER OF A MAGAZINE?
SURE, IF IT'S A COMIC MAGAZINE!
SOMETIMES I GET THE BEST OF THAT OL' CHARLIE BROWN!
SCHULZ

In the early ***Peanuts*** *strips, the characters were largely interchangeable. Patty and Charlie Brown's roles above could easily have been reversed.*

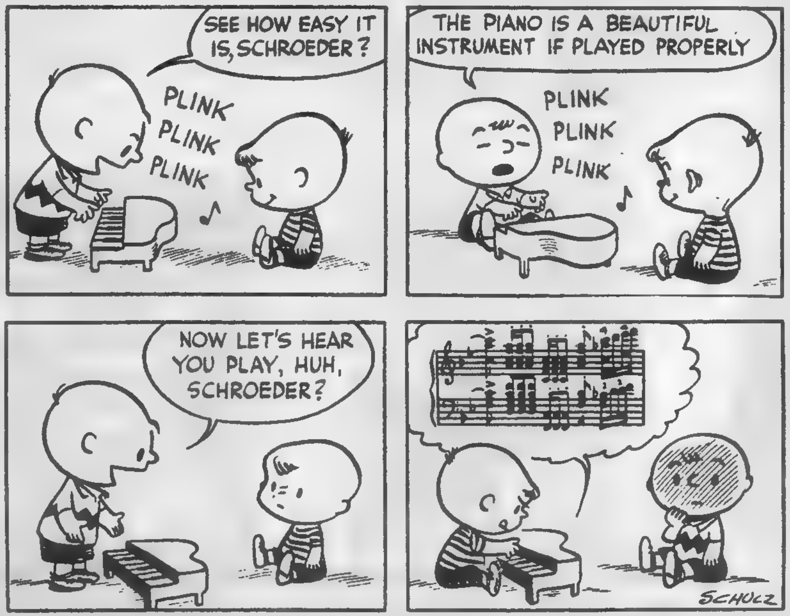
When we think of the comic strip *Peanuts*, we usually dwell on all the characters, their special quirks and relationships. We think of Linus' need for a security blanket, Charlie Brown's unrequited love for the Little Red-Haired Girl, Snoopy's World War I missions, Lucy's fussbudgetness and Marcie's presence as a sidekick for Peppermint Patty, whom she curiously calls "sir." It is easy to miss the fact that this was not always the case.

Beginnings. When the strip started, it featured three kids (Charlie Brown, Shermy, and Patty) and a dog (Snoopy, although a much more dog-like Snoopy than the one we now know.)

The kids were basically interchangeable; with the exception of some gender-specific interplay, you could have replaced any one of the kids in a strip with either of the others, and it would not have seemed odd.

Charlie Brown soon started to be a bit of a wisecracker. As Schulz himself would note in his book *Charlie Brown, Snoopy, and Me* (co-written by R. Smith Kiliper), "… I was not sure who would become the hero or the heroine. I had trouble deciding because, at the time, Charlie Brown was not the put-upon character that he is now. Eventually I had trouble making Shermy anything but a straight man; Patty and a new girl, Violet, were serving merely as straight women; and Snoopy hadn't started thinking yet — so all the good lines were given to Charlie Brown." Even so, there were few strips where you couldn't have replaced Charlie Brown with Shermy.

A new note. It was the introduction of Schroeder that really changed this *status quo*. This wasn't because of Schroeder's position as a toy-piano prodigy and Beethoven booster, although he would be given those attributes a short while later. Instead, it was due to his being a baby at the time of introduction and, thus, being the center of baby jokes and kid-and-baby interaction. At various times over the run of the strip, newly introduced characters, such as Linus, Sally, and Rerun, would fulfill much the same role until subject to the bizarre system of aging that takes place in Charlie Brown's neighborhood.


SEE HOW EASY IT IS, SCHROEDER?
PLINK PLINK PLINK
THE PIANO IS A BEAUTIFUL INSTRUMENT IF PLAYED PROPERLY
PLINK PLINK PLINK
NOW LET'S HEAR YOU PLAY, HUH, SCHROEDER?
SCHULZ

Schroeder plays the piano for the first time, introducing personality differences into the strip.

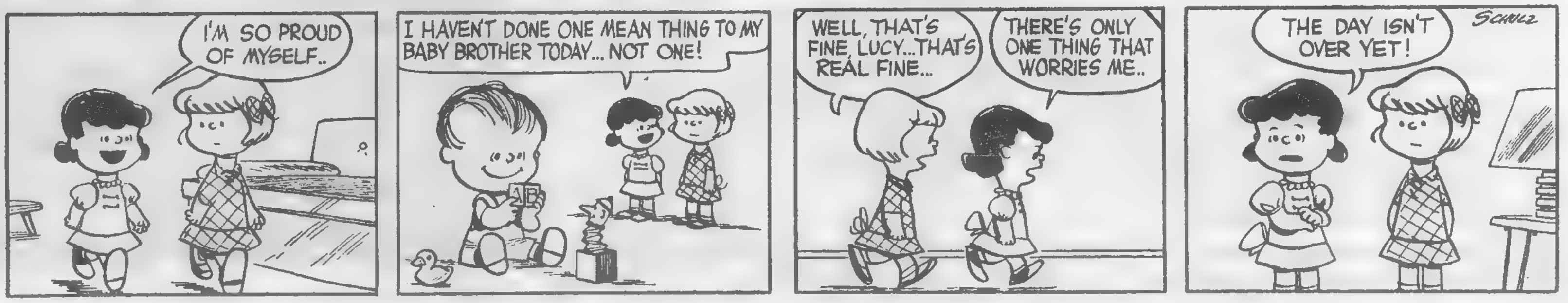
When he was given the ability to play great classical works on a piano with the black keys just painted on, however, it was a significant step. Where being a baby gave him a different status, being an aficionado of long-haired music made him different in personality. Even if there were other kids his age (or even if he were the age of the other kids, as he apparently became later), he could not be interchanged with them. If Shermy had suddenly played a piano concerto, it would have seemed wrong.

Linus and Lucy. The year 1952 saw the introduction of family into the strip in the guise of Lucy Van Pelt and her baby brother, Linus. Whereas the only family previously in the strip had been mentioned but unseen (although sometimes heard) parents and grandparents, suddenly we could see interaction between siblings. In the Van Pelt family, we saw both the true love and the casual cruelty that can exist between brother and sister. Thematically, this was a powerful addition to the strip and one that still plays well, not only between Linus and Lucy, but also between Charlie Brown and Sally (who was born in 1959).

The next big change is hard to pinpoint. Where the early established personalities are largely quirks (piano-playing or blanket-carrying), the characters started to develop their own world views. Lucy became crabby, eternally dissatisfied with the world around her. Charlie Brown's dissatisfaction was aimed more at himself. Linus grew up to have an intellectual philosophical bent and a strong sense of faith. Snoopy became trapped in a world of imagination. It is these things that define the common view of Schulz' work above anything else. This moved the strip from being simply a well-crafted strip to being a great work, one studied not just for its humorous value but for its religious and psychological insight.

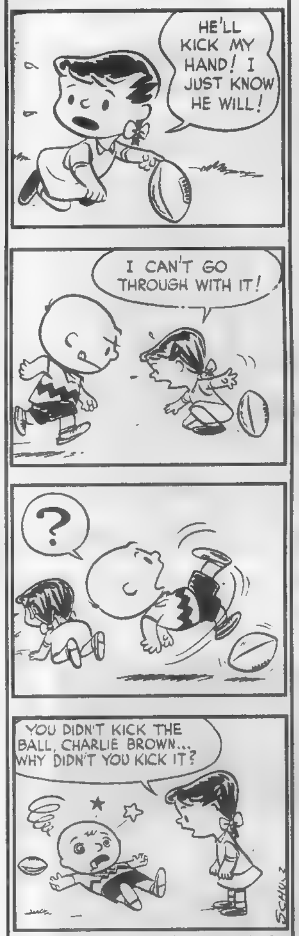
At this point, the characters who didn't have notable personali-

Linus and Lucy's relationship brought the rich field of sibling love and hate to the strip.


I'M SO PROUD OF MYSELF..
I HAVEN'T DONE ONE MEAN THING TO MY BABY BROTHER TODAY... NOT ONE!
WELL, THAT'S FINE, LUCY...THAT'S REAL FINE...
THERE'S ONLY ONE THING THAT WORRIES ME..
THE DAY ISN'T OVER YET!
SCHULZ

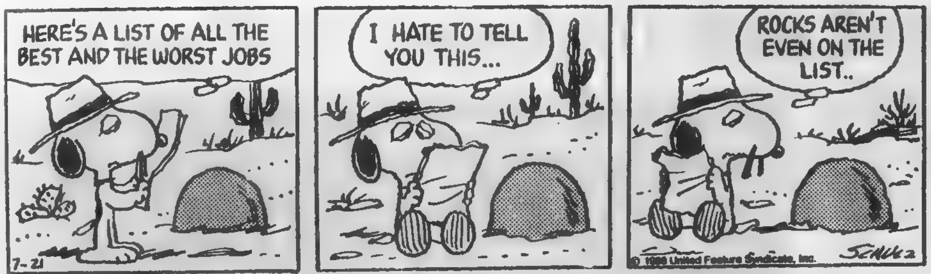
Who's that girl?

And holding on the kick is…


HE'LL KICK MY HAND! I JUST KNOW HE WILL!
I CAN'T GO THROUGH WITH IT!
?
YOU DIDN'T KICK THE BALL, CHARLIE BROWN... WHY DIDN'T YOU KICK IT?
SCHULZ

…*Violet*, the strip's brunette before Lucy came along. Her appearance in this gag would later become one of Lucy's stock roles.

We haven't seen much of Violet these days, nor of "adjectiveless" Patty, for that matter.


HERE'S A LIST OF ALL THE BEST AND THE WORST JOBS
I HATE TO TELL YOU THIS...
ROCKS AREN'T EVEN ON THE LIST..
7-21
United Feature Syndicate, Inc.

Spike's desert strips have a decidedly different feel than most ***Peanuts*** *installments.*

ties (Shermy, Violet, and Patty) started to fade into the background. Any new characters introduced had their own place in this world, even if it was only a unique set of quirks: Pig-pen with his anti-sanitary status; Frieda with her naturally curly hair, boneless cat, and desire to see rabbits chased; or 5 with his numerically oriented family.

Across town. But that wasn't the end of the growth in Schulz' work. At this point, the strip was still set in a single neighborhood: a white, Christian, middle-class suburban environment. However, another part of town was shown with the introduction of Patricia "Peppermint Patty" Reichardt in 1966.

At first, there didn't seem to be any intention of dealing with anything different. Schulz wrote that he created Peppermint Patty "because I needed somebody from another neighborhood to head up a team that would challenge Charlie Brown's baseball team." However, this other side of the never-quite-named-in-the-strip town would soon show a personality all its own.

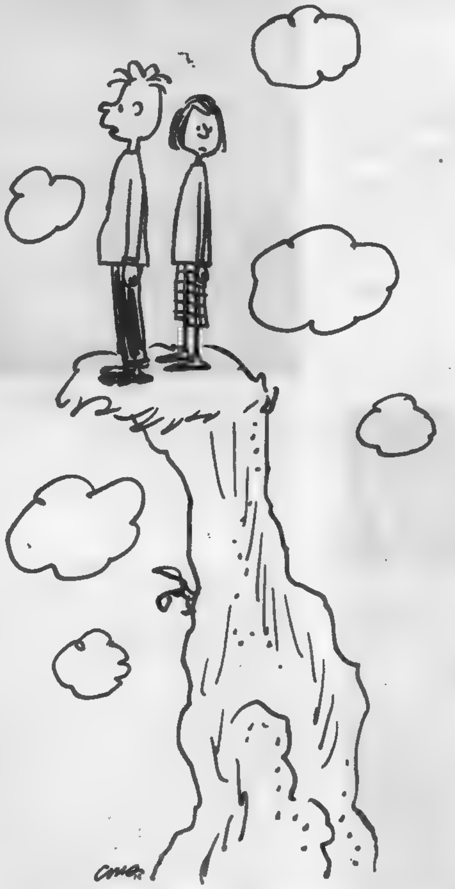
As we begin to meet the people from the area, we find that it is a multiracial neighborhood, including Franklin (the first black member of the Peanuts cast) and José Peterson (half Mexican, half Swedish). We also begin to notice that some of the residents have personalities that go beyond quirky, into the range of serious problems. While Marcie's calling Peppermint Patty "Sir" likely falls more into the category of a quirk, Peppermint Patty has severe problems, not only learning, but simply staying awake in class. These may be linked to the difficulties of being raised without a mother. Thibault is a vicious bully. We can conclude that this is a lower-income area of town, and probably an overall rougher place to live. (Although, if Peppermint Patty and Marcie's wanderings are any indication, it still has nice wooded areas that one can escape in.)

Desert, anyone? Two other settings have been introduced. One, summer camp (it's not clear how many camps there are), gives our lead characters the chance to have brief meetings (sometimes having a lasting emotional impact) with new people. It's also good for simply getting the characters outside settings where they feel comfortable.

The other setting is Needles, Calif., the desert area where Spike lives. In many ways, this goes beyond giving the strip a different setting; to a large degree, the desert strips belong to a completely different series. It's a series where there is only one character, living with himself, interacting directly only with cacti.

Over the years, the cast of *Peanuts* has grown, as has the size of their world, the depth of their characters, the complexity of their relationships, and both Schulz' creative reach and grasp. However, despite that, the core of the strip has remained. It is still about a group of friends. Now, though, they're not just each other's friends; they're our friends, as well.

***Nat Gertler** owns about 300 **Peanuts** books. The item **he** most needs for his collection is more room.*



"Standing way up here makes me realize how insignificant humans are and how stupid you and I are because now we don't know how to get down again!

*The **Peanuts** cast members are unlikely to ever reach their teenage years — even after they're chronologically eligible for Social Security! Here's a look at some Schulz teenagers from **Teenager Is Not a Disease**.*

Charles Schulz' other comic strip

By Tony Collett

Any fan of the *Peanuts* comic strip has noticed that the topics of church and spirituality occur from time to time.

This is a result of Charles Schulz' own religious foundation. Schulz is a long-time member of the Church of God, a faith which he discovered fulfilled his spiritual needs. It helped him overcome some of his shyness by offering sidewalk testimonies and preaching at rescue missions. However, Schulz felt ill-suited at either task. "I was a disaster at visitation and never liked telling people things as a Sunday school teacher, although guiding discussions had a certain appeal," he once said.

Schulz was given the chance to fulfill a role in the church shortly after he began work on *Peanuts*.

He was asked by Kenneth Hall, editor of the youth magazine for the Church of God, to contribute a cartoon every other week. This was a radical step, since most religious publications at the time did not publish cartoons. But Schulz said he was happy to make a contribution using his God-given skills.

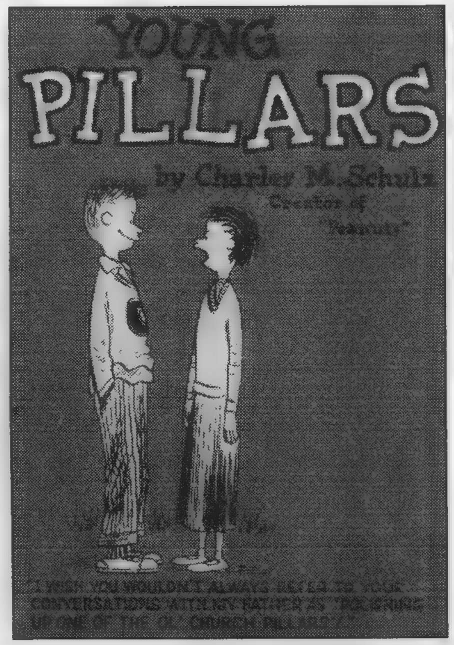
The comic strip, drawn from 1958 to 1964, was a single panel featuring teen-agers who looked like taller versions of the Peanuts characters.

Although religion was touched on, the panel dealt with other topics of teen-agers' lives, such as cars, dating, and socializing.

One of Schulz' motifs used in his predecessor strip *Li'l Folks* and in the early days of *Peanuts* was the incongruity of a person using an item which is much too big for them. It was utilized in this strip by the teen-age girl wearing her boyfriend's sweater or school letter that was much too big for her.

Another theme tapped into Schultz' childhood fears of memorizing and performing in the annual Christmas pageant. While subjecting Linus to that torture in *Peanuts*, in his teenage strip he had a character muss up his hair into a Linus-like mess, exclaiming "During the Christmas program I couldn't remember any of my lines, and now I can't forget 'em."

But Schulz was not content to let the mere existence of the strip be its only ground-breaking facet. "Mine were the first to contain black youngsters and Catholic nuns," Schulz said of the strip. "With the tolerance of Kenny Hall and his fine editorial insight, I was able to poke fun at all kinds of otherwise-untouchable subjects. Some of the ideas I got from the old-timers' prejudice against movies, which caused them difficulty in the dawning television age, and some from personal experiences in Bible classes."



However, Schulz was moving more and more out of the area of his subject matter as he grew older. Although *Peanuts* was also "narrowly defined," he was able to tap into more universal concerns and thoughts that the teenager strip with Christian foundation couldn't have utilized.

But there was another, more pressing concern: *Peanuts* was taking more and more of his time.

The reprint books were bringing more and more attention to the feature. The *Newsweek* cover story propelling him to the stoplight and the animation specials were just around the corner. He told Hall it was time to end the strip.

The Church of God's Warner Press reprinted the strips in four books: *What Was Buggin' Old Pharoah? Teenager Is Not a Disease, Young Pillars*, and *Two-by-Fours*.

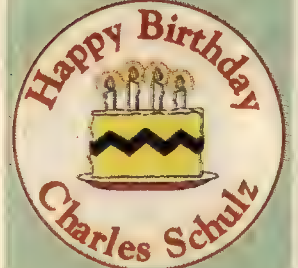
In addition, Bantam Books collected the strips in a book called *Teenagers, Unite!* Published in 1967, it attempted to tie into the tumultuous times by putting a strip on the cover of two teen-agers making protest signs (one of them is holding up one with the title of the book on it), saying to the other, "I never can remember ... are we uniting for something or against something?" It also put on an air of relevance by referring to Schulz as "the daddy of them all." However, the strips contained within were the same ones from the Church of God publications.

*Quotes and some information on the cartoons (not to mention the cover photo, © 1989 Cynthia Farah, used on this issue's cover of **CBG**) are from **Good Grief: The Story of Charles M. Schulz** by Rheta Grimsley Johnson, first published in 1989 by Pharos Books, New York.*

It is now available (list $10.95) in paperback from Andrews & McMeel, ISBN 0836280970.

Peanuts: A comic-book history

By Dr. Michael J. Vassallo



Since it's possible there are other unconfirmed appearances (in a few St. John issues of ***Fritzi Ritz*** *I could not locate), I ask collectors to let me know in care of* ***CBG*** *so a final, accurate* ***Peanuts*** *index can be tallied.* ***Peanuts*** *is too important a comic strip to not have its complete comic-book history fully documented. We'll soon have this accomplished.*

A special thank you is extended to Donna English of Diamond International Galleries for putting up with my searches for Dell File Copies and also helping me locate and thereby identify many early ***Peanuts*** *appearances in* ***Tip Top Comics****. Her help was greatly appreciated.*

When Charles M. Schulz' comic strip *Li'l Folks* was finally accepted by United Feature Syndicate, re-christened *Peanuts*, and made its debut in seven newspapers Oct. 2, 1950, little did he realize that from such humble beginnings would mushroom worldwide popularity and prominence over the next 47 years. Peaking in the 1960s, this wonderfully endearing slice of Americana has become an institution continuing to delight us to this date. *Peanuts* can honestly claim the title of the world's most successful comic strip, producing characters which will remain on the American landscape quite possibly forever.

Much has been written about this strip: about precocious children interacting in a world where adults are never seen, about the underlying level of pathos of its main hero Charlie Brown, and, most phenomenally, about the growth from a minor role to eventual stardom by his dog Snoopy. *Peanuts* is the template for all modern child-star comic strips that followed, up to and including today's precocious wonderkid in the late and terribly missed *Calvin and Hobbes*.

With all that said — and all that has been written about its place in comic-strip history — as we reach its 47th anniversary I've seen little mention about *Peanuts* appearances in comic books.

The earliest comic-book appearances of *Peanuts* have a cloudy chronology and there have been questions about its origins. The information that follows is as up-to-date as possible.

Peanuts has been published in four major comic-book waves:

1) United Feature Syndicate (UFS) (1952-1954), which published a line of Comics including *Tip Top, Tip Topper, United Comics, Fritzi Ritz*, and *Peanuts* (a *Comics on Parade* one-shot). These were United Feature Syndicate newspaper strip reprints from the early 1950s.

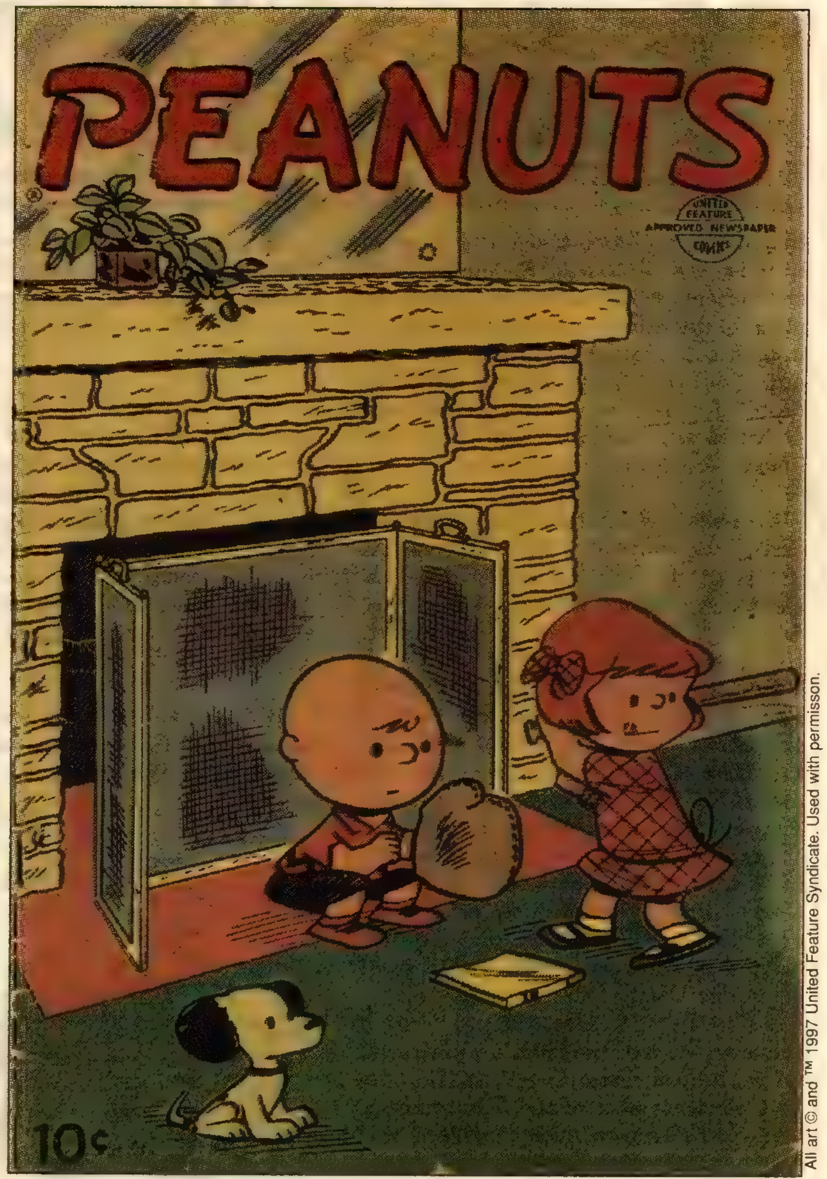
2) St. John (1955-1957), after a seven-month hiatus, followed, when UFS ceased publishing, and continued with *Tip Top* and *Fritzi Ritz*. These appear to be *Fritzi Ritz* and *Nancy & Sluggo* reprints from earlier UFS issues.

3) Western under its Dell imprint (1957-1962), after another hiatus, began the third wave with *Nancy* (Sep 57), then continued with *Tip Top* (Nov 57), *Fritzi Ritz* (Dec 57), *Four Color* (1958), and finally *Peanuts* (1960).

4) The final wave was published by Western under its Gold Key imprint (1962-1964), which continued the numbering from the Dell title *Nancy & Sluggo* and a new, renumbered *Peanuts*. They are primarily re-packaged Dell reprints.

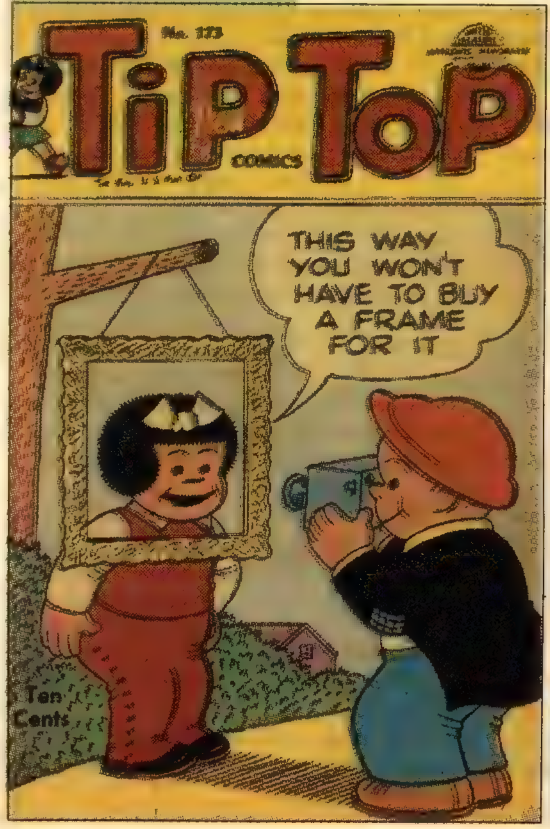
To begin again at the beginning:

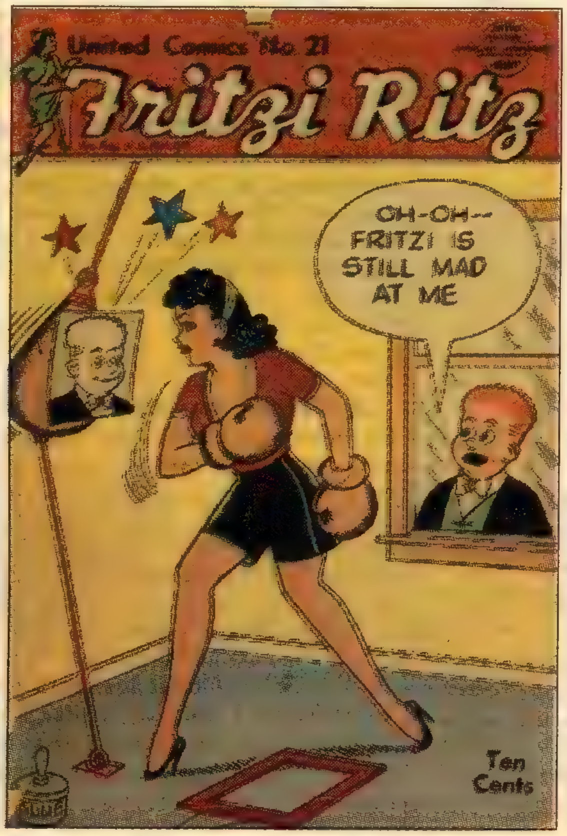
Peanuts characters quietly made their comic-book debut simultaneously in the Mar-Apr 52 issues of *Tip Top Comics* (#173) and *United Comics* (#21). These appearances are not mentioned in *Overstreet*.


PEANUTS
UNITED FEATURE APPROVED NEWSPAPER COMICS
10¢

All art © and ™ 1997 United Feature Syndicate. Used with permisson.

Although ***Peanuts*** *strips appeared in such humor titles as* ***Tip Top Comics*** *and* ***United Comics*** *beginning in 1952 (the covers of the comics featuring the co-debut of the strip —* ***Tip Top*** *#173 (Mar-Apr 52) and* ***United Comics*** *#21 (also Mar-Apr 52) — are shown at lower left), the first all-****Peanuts*** *cover appeared on a one-shot comic book in late 1953 or early 1954.*

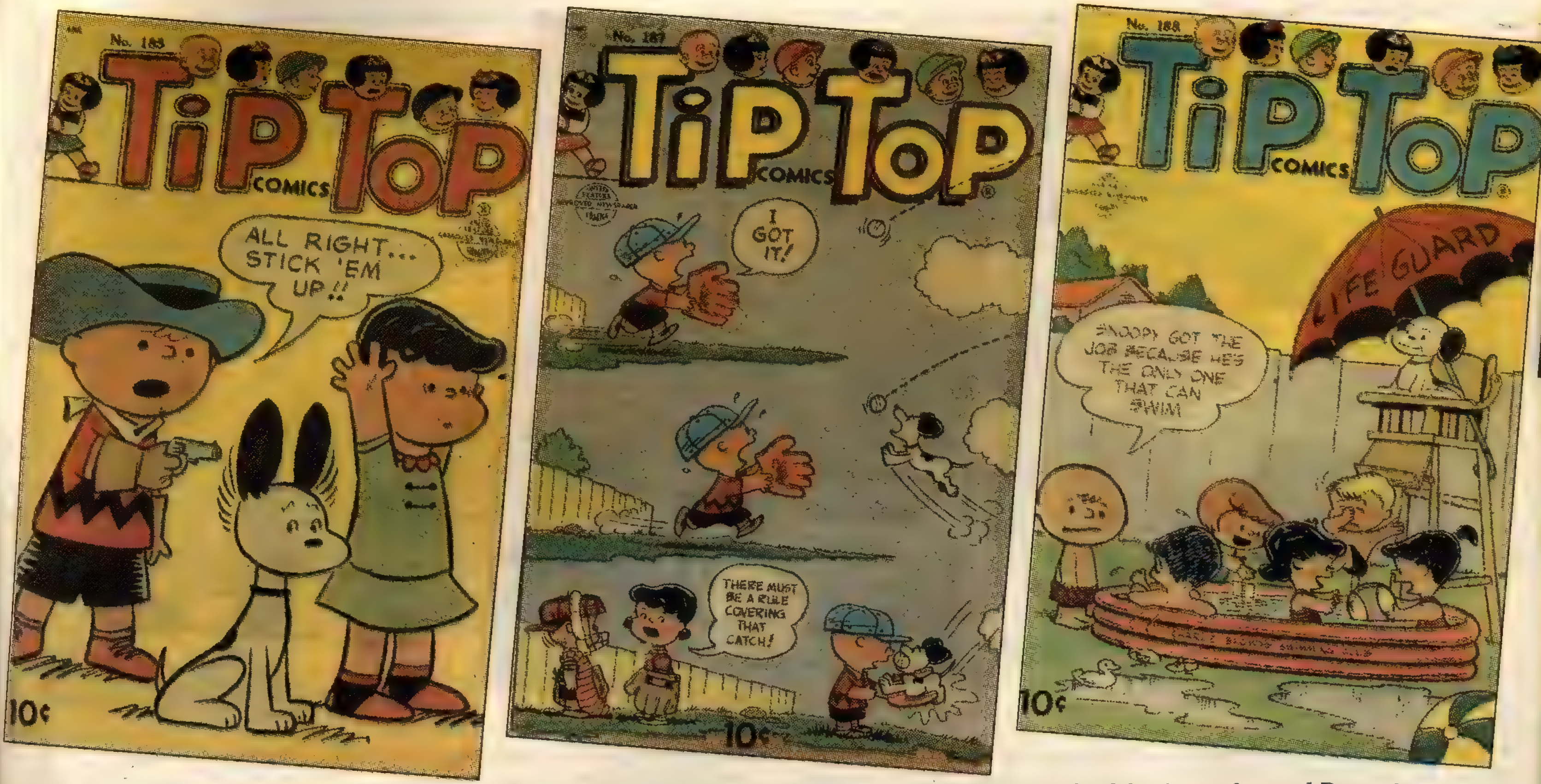

No. 173
TIP TOP COMICS
THIS WAY YOU WON'T HAVE TO BUY A FRAME FOR IT
Ten Cents



Tip Top Comics was a long running title stretching back to 1936 and lasting 225 issues to 1961. United Feature Syndicate published #1-188 (*Overstreet* incorrectly lists #187), St John published #189-210, and the last 15 issues, #211-225 (1958-61), were published by Dell, featuring new story art *not* by Charles Schulz. This title over its history featured Hal Foster's *Tarzan, Li'l Abner, Fritzi Ritz, Nancy, The Captain and the Kids, Peanuts*, and the first published art of Jack Davis (#32, Dec 38, a "Buffalo Bob's Cartoon Contest" winner, age 12) and first comics work by Harvey Kurtzman (#36, Apr 39).

The *Peanuts* appearance history in *Tip Top Comics* begins haphazardly. I've established #173 as co-debut. From here *Overstreet* mentions #180, but this is incorrect. I have confirmed that #174, 175, 176-183 do *not* have appearances. Since #184 does have an appearance, we can state that the total *Tip Top Comics* appearances are #173 and #184-225. Issue #173 consisted of two four-panel, half-page daily strip gags, but by #185 *Peanuts* was occasionally featured on the entire cover and inside received four full pages of daily and/or Sunday strip reprints.

United Comics (starring Fritzi Ritz) and *Fritzi Ritz* were two intertwined titles that presented comic-strip characters owned by United Feature Syndicate, most


No. 183
TIP TOP COMICS
ALL RIGHT... STICK 'EM UP!!
10¢
No. 187
TIP TOP COMICS
I GOT IT!
THERE MUST BE A RULE COVERING THAT CATCH!
10¢
No. 188
TIP TOP COMICS
LIFE GUARD
SNOOPY GOT THE JOB BECAUSE HE'S THE ONLY ONE THAT CAN SWIM
10¢

*As the United Feature Syndicate publication of **Tip Top Comics** was coming to an end in 1954, its final few issues featured **Peanuts** covers.*

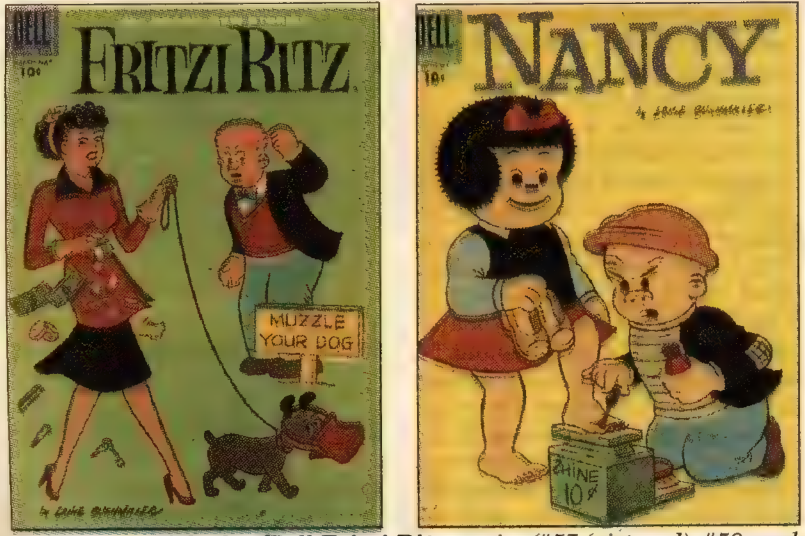
notably Ernie Bushmiller's *Fritzi Ritz*, a leggy "good-girl art" humor character who happened to be the aunt of Nancy of *Nancy & Sluggo*. *United Comics* was published in its entirety by United Feature Syndicate, while *Fritzi Ritz* had #1-36 published by UFS, #37-55 by St. John, and #56-59 by Dell. The exact publishing chronology of these two titles, with their *Peanuts* appearances, is the following:

Fritzi Ritz #1-7 (1948-49) predates *Peanuts*.

United Comics #8-26 (1950-53) *Peanuts* in #21-23, #25, #26.

Fritzi Ritz #27-59 (1953-58) *Peanuts* in #28, #30-33, #37, #43-45, #47, #57-59.

The *Overstreet Guide* mentions *United Comics Peanuts* appearances in issues #22 and #25 only, but I have also found and confirmed #21, #23, and #26. *Fritzi Ritz Peanuts* appearances are noted in *Overstreet* as #31, #43, #58, and #59, but I have found and confirmed #27, #28, #30, #32, #33, #37, #44, #45, #47, and #57. There may be a few more appearances in this title which must await further discovery, since I could not locate or examine some mid-run St. John issues, and *Peanuts* appeared without any real pattern or sequence. The Dell issues #57, #58, and #59 — contrary to all the earlier issues and similar to the Dell *Tip Top* issues — have new material exclusively created for comic books. Again, story art is *not* by Schulz. Each of these issues have a single four-page story. Also note that #56 is the only Dell issue without *Peanuts*, another *Overstreet* omission.



*Three out of the four Dell **Fritzi Ritz** comics (#57 (pictured), #58, and #59) contained **Peanuts** appearances, and **Nancy Comics** #146 (Sep 57) contained Schulz' own art.*

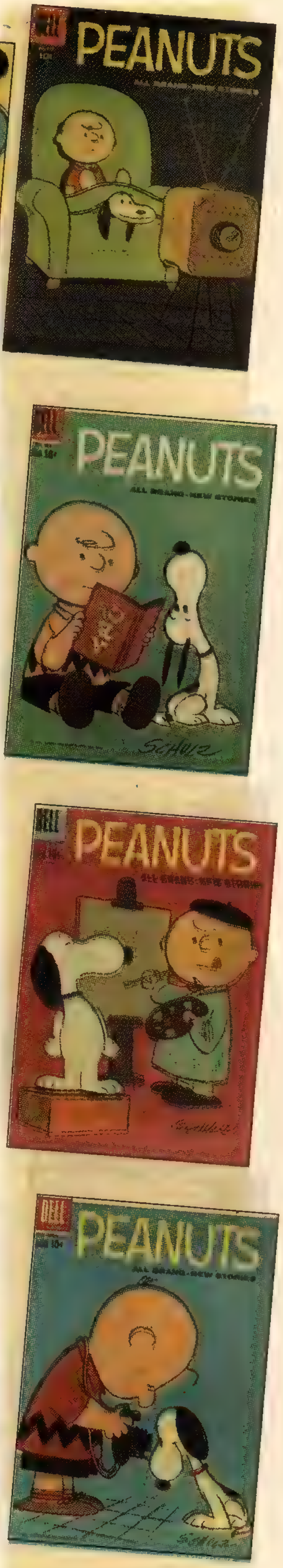
Peanuts appeared in *Tip Topper Comics* #17 (Jun-Jul 52), followed by issues #18 and #19. *Tip Topper*, published by United Feature Syndicate, ran 28 issues from 1949 to 54, comprising such United Feature Syndicate newspaper comic-strip characters as *Li'l Abner, Abbie an' Slats, Fritzi Ritz, Curley Kayoe*, and *Peanuts* in issues #17-22 and #24-27. *Peanuts* material is newspaper strip reprints: four-panel dailies and/or Sundays over two pages.

These very early *Peanuts* appearances are slightly different from the characters we know from the mid-1950s to the present. They are more innocently childlike in appearance, have larger heads and eyes, and are drawn more simply.

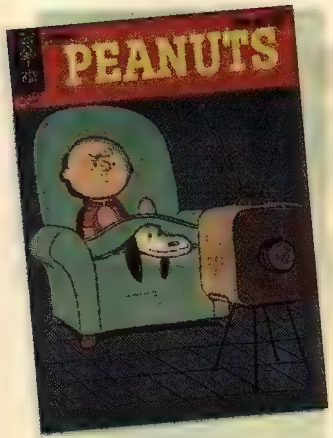
A one-shot appeared in 1953-54 titled *Peanuts*; it also contained such strip reprints as *Willie, Ferd'nand*, and *Strange as It Seems* — as well as the earliest *Peanuts* strip reprints I've ever seen in a comic book. In some panels Charlie Brown even appears without his trademark black zig-zag on his shirt. This comic book is very hard to find, despite one listing as "average scarcity," and higher-grade copies are probably almost non-existent. It sports a delightful cover (the first all-*Peanuts* cover) depicting the *Peanuts* gang playing baseball indoors. I'm not exactly sure where this fits into the earliest *Peanuts* chronology. The indicia simply says "*Peanuts* No. 1, *Comics on Parade*" without a month or year designation. The material is copyrighted up to 1953 by United Feature Syndicate. My guess is that it just predated *Tip Top* #184 and *Fritzi Ritz* #32 (both Jan-Feb 54) and followed *Tip Topper* #26 (Dec-Jan 53), the final *Tip Topper* appearance. Any other suggestions are welcome.

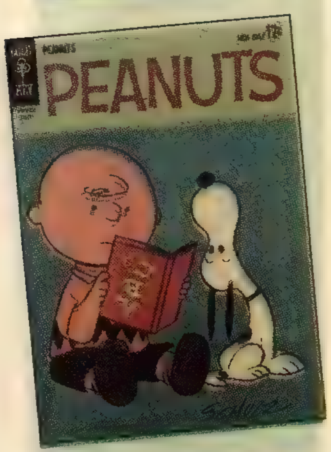
When Dell took over publishing *Nancy Comics* in 1957 from St. John, *Peanuts* appeared in the entire run from #146-187 (1957-62), with Gold Key publishing the last five issues, #188-192 (1962-63). These Dell issues, again, were not drawn by Schulz. All consisted of four-page, self-contained gag stories. *Nancy Comics* had begun as *Sparkler Comics*, which ran 120 issues from 1941 to 1955. It featured the first appearance of *Sparkman* as well as such United Feature Syndicate characters as Burne Hogarth's *Tarzan, The Captain and the Kids, Ella Cinders, Danny Dingle, Frankie Doodle, Abbie an' Slats, Bronco Bill, Li'l Abner, Fearless Fosdick*, and *Nancy*. The title became *Nancy* with issue #121 in 1955, occasionally titled *Nancy & Sluggo* throughout the run.

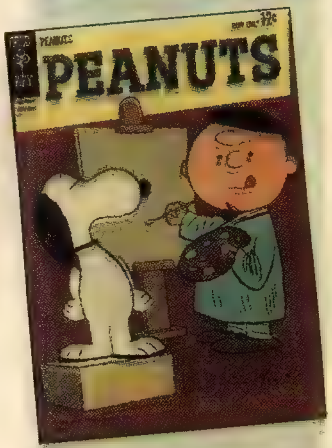
Closing out the Dell appearances of *Peanuts* are the three issues of *Four Color*: #878, #969, #1015 (1958-59), which continued as Dell's *Peanuts* #4-13 (1960-62). All these issues have beautiful

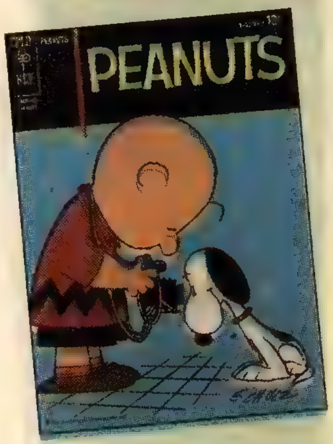


*Dell began its **Peanuts** series in 1958 with **Four-Color** #878, #969, and #1015 before giving the series its own title, continuing the numbering with #4 and running through #13.*

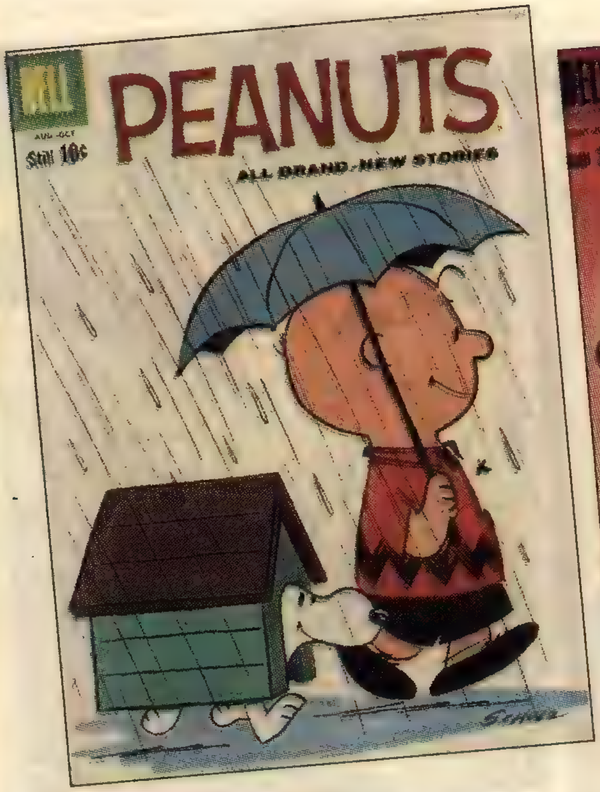


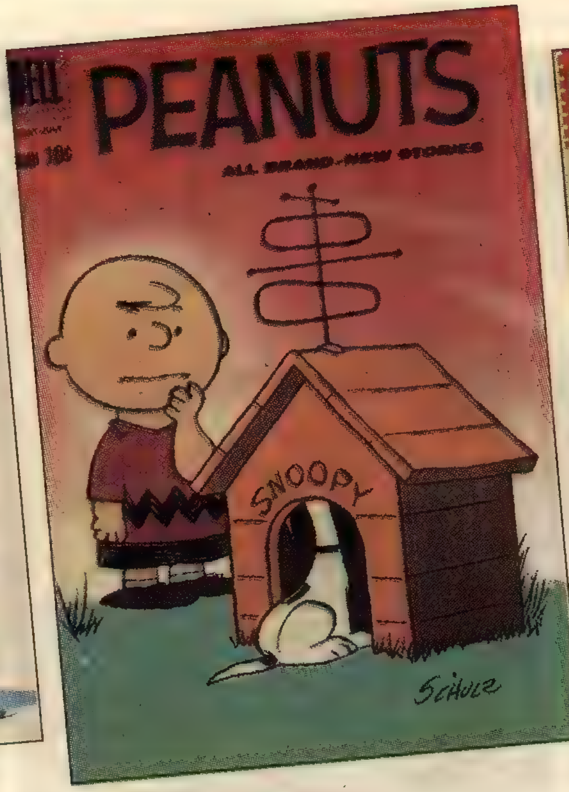


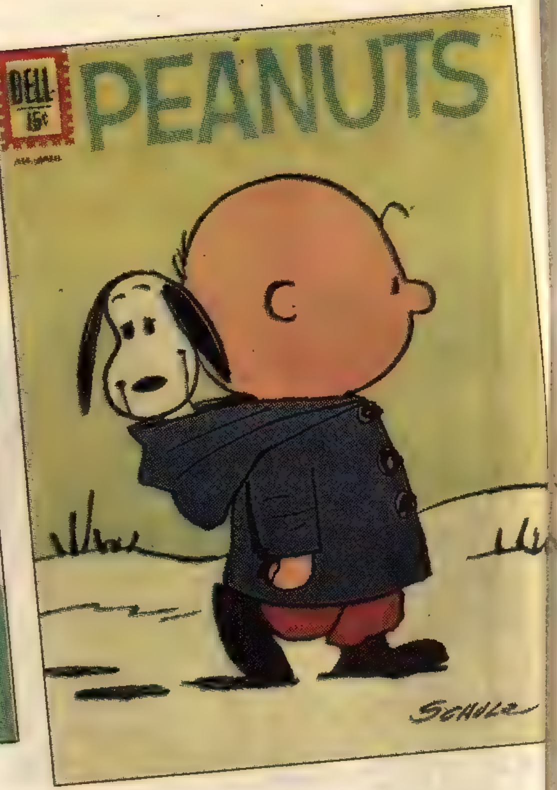




Purchasers of Gold Key's **Peanuts** *series in 1963 may have experienced what Yogi Berra called "déjà vu all over again," because the first four issues reprinted the first four Dell issues from just a few years earlier, including the covers.*







covers (signed by Schulz), characterized by deep, rich colors and contrasted to oversized bold, yet simple drawings. They are extremely appealing to the eye and just stunning when found in high-grade condition. These comics should be sought by *Peanuts* lovers everywhere.

The stories vary in length, some being up to eight pages long. A peculiar anomaly should be noted about *Peanuts* issues #4-13. The back covers exist in two variants. One is simply a full-page advertisement for candy, breakfast cereal, or children's toys, but the other is a full-page *Peanuts* gag strip similar to those found on the inside front or back covers. Both variants are of the same printing. This was a common occurrence in Dell issues published from mid-1956 on. The *Peanuts* back cover should be more desirable, since it contains essentially an extra page of comics not found in the other variant. As wonderful as these issues are, again note that, except for the covers, they are not by Schulz.

The final *Peanuts* comic-book appearances are the four-issue Gold Key run titled *Peanuts* (1963-64), which overlaps and outlasts the last five issues of *Nancy & Sluggo* #188-192 (1962-63). The Gold Key *Peanuts* issues are nothing more than reprints of the first four issues published by Dell (*Four Color* #878, #969, and #1015 and *Peanuts* #4) minus the *Nancy & Sluggo* story.

One nice feature of the Gold Key *Peanuts* and *Nancy & Sluggo* #188-192 is the fact that the back covers are pin-ups of the front covers minus the title and copy. This gives these issues a neat "wrap-around cover" appearance.

Researching this article made it obvious that the multi-paged *Peanuts* stories found in the Dell issues of *Four Color*, *Peanuts*, *Nancy*, *Tip Top*, and *Fritzi Ritz* (as well as the reprinted Gold Key stories) had been drawn by someone other than Schulz. Some stories have backgrounds that don't appear to be drawn by Schulz, and occasionally actions and dialogue in these extended stories appear out of character, compared to their newspaper counterparts.

I was told by a variety of sources that the Dell issues were produced by a crew of artists working for Schulz, and the main artist was Dale Hale. This information was confirmed by comic-strip art collector-historian-agent Mark Cohen, who was kind enough to ask Schulz for me about his contribution to those Dell issues. Schulz enumerated that he did the very first one himself with Jim Sasseville doing the next few and Dale Hale doing all the rest.

Chronologically, *Nancy* #146 (Sep 57) is the first Dell appearance of *Peanuts*. The first *Four Color Peanuts* issue, #878, was cover-dated 1958. Examination of these issues confirms it. *Nancy* #146 really looks like Schulz' work. #147 definitely is not Schulz, but #148 may be. Nothing else. *Four Color* #878 (1958), likewise, is not, nor are any other Dell or Gold Key issues.

To all intents and purposes, these Dell issues compose the only non-Schulz *Peanuts* there is. He's had total control over his daily and Sunday strips for 47 years now, and these comic books are a real exception.

And that's it: a total of 137 issues (unofficially, for now). The toughest issue to find is the United Feature *Peanuts* one-shot, although the Gold Key *Peanuts* run (#1-4) also seems to be a tough find. (Has anyone else noticed this?) The rest can be located with patience, since demand for these comics is low in comparison to other genres from the same time period. I ask interested collectors to note these confirmed revisions to the *Overstreet Guide*:

- *United Comics* #21, #23, and #26 *do* contain *Peanuts*.
- *Fritzi Ritz* #27, #28, #30, #32, #33, #37, #44, #45, #47, and #57 *do* contain *Peanuts*.
- *Tip Top Comics* #173 *does* contain *Peanuts*.
- *Tip Top Comics* #180 *does not* have a *Peanuts* appearance.
- *Tip Topper* #25 *does* contain *Peanuts*.

Total *Peanuts* comic-book appearances (1952-64) **137 issues**

Title	***Issue Numbers***	***Years***	***Total***
United Comics	21, 22, 23, 25, 26	1952	5 issues
Tip Top	173, 184-225	1952-61	44 issues
Tip Topper	17-22, 24, 25, 26, 27	1952-54	10 issues
Fritzi Ritz	27, 28, 30-33, 37, 43-45, 47, 57-59	1953-58	14 issues
Peanuts	1	1953-54?	1 issue
Nancy	146-192	1957-63	47 issues
Four Color	878, 969, 1015	1958-59	3 issues
Peanuts	4-13	1960-62	10 issues
Peanuts	1-4	1963-64	4 issues

Early *Peanuts* appearances chronologically (1952-54)

United Feature Syndicate:

1) *Tip Top* #173 (Mar-Apr 52)
   United Comics #21 (Mar-Apr 52)
2) *United Comics* #22 (May-Jun 52)
3) *Tip Topper* #17 (Jun-Jul 52)
4) *United Comics* #23 (Jul-Aug 52)
5) *Tip Topper* #18 (Aug-Sep 52)
6) *Tip Topper* #19 (Oct-Nov 52)
7) *United Comics* #25 (Nov-Dec 52)
8) *Tip Topper* #20 (Dec-Jan 52-53)
9) *United Comics* #26 (Jan-Feb 53)
10) *Tip Topper* #21 (Feb-Mar 53)
11) *Fritzi Ritz* #27 (Mar-Apr 53)
12) *Tip Topper* #22 (Apr-May 53)
13) *Fritzi Ritz* #28 (May-Jun 53)
14) *Tip Topper* #24 (Aug-Sep 53)
15) *Fritzi Ritz* #30 (Sep-Oct 53)
16) *Tip Topper* #25 (Oct-Nov 53)
17) *Fritzi Ritz* #31 (Nov-Dec 53)
18) *Peanuts* (one-shot) #1 (53-54?)
19) *Tip Topper* #26 (Dec-Jan 53-54)
20) *Fritzi Ritz* #32 (Jan-Feb 54)
    Tip Top #184 (Jan-Feb 54)
21) *Tip Topper* #27 (Feb-Mar 54)
22) *Fritzi Ritz* #33 (Mar-Apr 54)
    Tip Top #185 (Mar-Apr 54)
23) *Tip Top* #186 (May-Jun 54)
24) *Tip Top* #187 (Jul-Aug 54)
25) *Tip Top* #188 (Sep-Oct 54)

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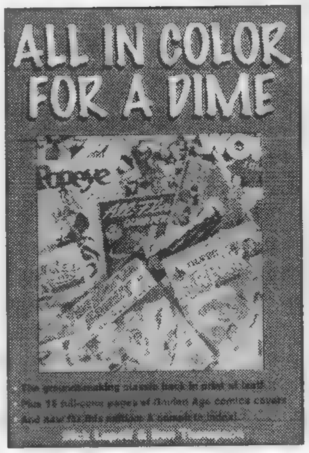

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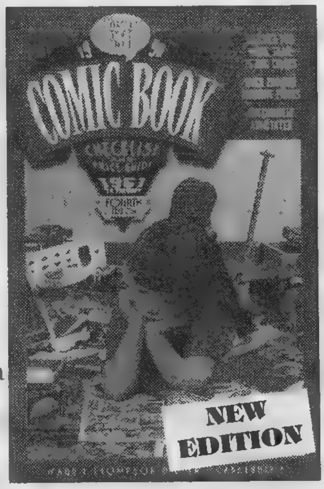

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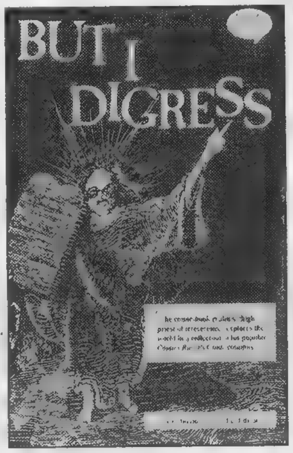

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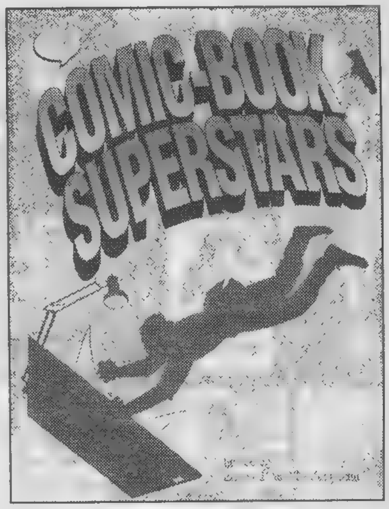

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POV

POINT OF VIEW

BY *Mark EVANIER*

It was some time in 1967, I believe, that the Los Angeles Comic Book Club began meeting at the Palms Recreation Center, located in L.A. just this side of Culver City. Each Saturday afternoon, from 20 to 40 comic-book buffs would converge to talk comics, trade comics, buy comics, and sell comics. If there'd been a way to breathe comics, we'd probably have done that, too.

I was the group's first president. I was also the group's only president. We had elections every six months, and I seem to recall the presidential contest being marred several times by particularly dirty politicking, even though I usually ran unopposed and won unanimously. We were not about to let the lack of a viable alternative candidate prevent us from engaging in a little good, old-fashioned mud slinging.

I was going to attempt this week to describe a "typical" meeting but I just realized we never had one. The following is about as close as I can come …

•

The meeting room opened around 1 p.m., and our members would arrive, some bringing comics to buy, sell, and/or trade, others bringing cash to purchase said comics. We usually had anywhere from five to 10 tables of funnybooks being peddled by the amateur dealers in our midst. Most used the funds to finance their own collecting. Around 2 p.m., or whenever the trading seemed to lag, I would gavel the meeting to order, using an actual gavel.

I did this well over a hundred times and, every time, someone in the group made a joke about my gavel being the Hammer of Thor. No one ever laughed, but that never stopped anyone in our group from interrupting.

Adopting the loosest-possible adherence to Robert's Rules of Order, I first called for Old Business. There was never any Old Business. (Once in a while, Warren Somers would ask for a report on our treasury. But we would tell him that was New Business and that he was out of order.)

Next, I'd ask for New Business. There was never any New Business, either. (Warren Somers would usually request a treasury report then, but we would tell him that was Old Business and that he was out of order. Warren never did get his treasury report.) Then we would proceed to Mark's News Report.

In 1967, there was no ***Comics Buyer's Guide***, no *Comics Journal*, no *Wizard*, no *Combo*, no *Comic Book Marketplace*, no *Previews*, no professional-style industry news coverage at all. There was certainly no Internet. News of what was looming in the funny book biz could be found only in a few small-circulation fanzines — most notably *The Comic Reader*, which had a tendency not to come out when it should have come out or not to be able to get news from some companies.

For some reason, I was the only one in the club who subscribed to any of these zines — and I was in correspondence with a few editors at DC. As a result, I knew as much about what was coming up in the comic-book industry as a kid could, living 3000 miles away from the thick of it.

Each week, I would get up in front of the club and announce what new comics were coming out, which ones were being canceled, and who was writing and drawing what. This was the most important moment of every club meeting — and the only time that our members shut up long enough to allow anyone to string together two consecutive sentences.

The big thing was the weekly list of cancellations, for at the time, a lot of titles seemed to be getting the ax. Many of these were DC comics edited by one of our favorite editors, Dick Giordano.

Mr. Giordano had moved from an editorial position at Charlton to an editorial job at DC and been given a pile of comics to edit, most of them terminal. He also started some new ones which, we all thought, deserved to last longer than they did. It became a feature of each news report to the point at which people almost started looking forward to it. Everyone would wait anxiously until I would say, "And now it's time for —"

— and everyone would join in and chant: **"The Dick Giordano Cancellation of the Week!"**

Over at the piano, one of our members, Jeff Gluckson, would bang out a little musical fanfare and then I would proclaim —

"They've canceled *Beware the Creeper*!" Or —

"They've canceled *The Hawk and the Dove*!" Or —

"They've canceled *Bomba the Jungle Boy*!" Or —

"They've canceled *The Spectre*!" Or —

"They've canceled *The Secret Six*!" Or —

Or *Strange Adventures* or *Blackhawk* or — well, you get the idea. It got so that, prior to each meeting, some of our members would get wagers down as to which Giordano-edited comic would have shuffled off the mortal coil this week. (I recall arriving once and hearing the odds were 8 to 1 on *Aquaman*.)

We had nothing against Mr. Giordano, except for the fact that not one person in the club could pronounce his name. We loved his comics and were heartbroken at each termination, even if we found their regularity amusing. I would imagine Dick didn't find it quite as funny as we did …

•

There were two problems with the news report. One was that, relying on third-hand news from fanzines, the news was not always entirely accurate. This was most often corrected by announcing that plans had changed.

So one week, I announced that Steve Ditko was returning to Marvel to draw *Spider-Man*, and a few weeks later, I had to announce that Steve Ditko had changed his mind and was not returning to Marvel to draw *Spider-Man*. (It was never true, not even for a minute, but it came from a pretty good source — an editor at DC, who wrote me that that was why he couldn't get Ditko to work for him.)

Then there was the other problem, which was that, some weeks, I just plain didn't have any news. Hadn't heard from anyone, hadn't gotten any fanzines in the mail. No news.

Well, I couldn't just say to our members, "Sorry, no news this week." They'd have been way too disappointed, and I'd have missed my big opportunity to talk for five minutes without getting interrupted. So I did what anyone would do in a similar situation: I just made up stuff.

Some of it was in the category of Easy Guesses. Like, I'd say, "DC has a new story in the works where Batman fights The Riddler." *Well, that was safe. I didn't say when and, sooner or later, there* ***had*** *to be another Batman-Riddler encounter.*

Or I'd say, "Marvel has decided to try to do fewer continued stories." *Also safe; I mean, I didn't say for sure they'd succeed at this, did I?*

Or I'd say, "Charlton is considering adding some new ghost comics." *Again, safe; there must have been* ***someone*** *at Charlton discussing adding some new ghost comics.*

And of course, there was no risk in saying that whatever Dick Giordano was editing had been canceled. If someone later asked about a "news item" that hadn't come to pass — and almost no one ever did — I could just use the "change of plans" ploy (see above).

No, the big problem for me with making stuff up was that sometimes fiction became fact. One week, having nothing else to say and feeling reckless, I made up the story that Marvel was dividing its three double-feature comics (*Tales of Suspense, Strange Tales*, and *Tales to Astonish*) into six monthly comic books.

I hadn't heard a word about this happening when I announced it — but, a few weeks later, the *Comic Reader* arrived. Sure enough, the three double-feature comics were splitting into six monthly comic books.

I'd guessed correctly and I couldn't tell anyone. Because that would have meant admitting that I sometimes made up news items.

It got worse. The character Green Arrow had been revamped in a *Brave and the Bold* appearance by Bob Haney and Neal Adams. One week, someone asked if the new, improved GA would be appearing anywhere soon, and I found myself saying, "Yes, they're going to have him team up with Green Lantern, just to keep all the green characters in one comic book, and, yes, Neal Adams will be drawing it." There were cheers from the club members.

But it wasn't true. I mean, it turned out it *was* true but I hadn't heard about it yet from anywhere. I bluffed — and, when it was officially announced, I couldn't tell anyone about my great guess. Maddening.

•

My news report was followed by a general discussion of all the new comics that had come out in the preceding week.

Nowadays, this is done via computer. Last night, I logged into a few chat rooms and found comic-book readers discussing whether Marvel had infringed Paragraph 7B of Rob Liefeld's contract, which pertained to sales figures on *Captain America*, or if Liefeld's original designs for Fighting American had infringed Marvel's proprietary rights as defined under the Berne copyright convention. In another room, they were discussing how Diamond Distributors might modify its returns policy on items that did not materialize as solicited. In yet another, they were discussing the details of a fight that a certain artist had with a certain Marvel editor.

It all seemed so serious and financial that it was almost a relief when I found a chat room wherein they were discussing whether Wonder Woman could beat up The Hulk.

The discussions at our old comic-book club never quite hit that primal level. (I always thought the answer to any question as to who'd triumph in a battle between any two fictional characters was, "Whichever one the writer wants to have win." Little Dot could deck Galac-

Now Appearing

*[**Editor's Note:** Send items for this feature to **Now Appearing**, c/o **Comics Buyer's Guide**, 700 E. State St., Iola, Wis. 54990 or fax it (again c/o **CBG**) to (715) 445-4087.]*

November 15

Alex Ross (artist of *Uncle Sam* and *Kingdom Come*), and **Steve Darnall** (writer of *Uncle Sam* and *Empty Love Stories*) at Chicago Comics, 3244 N. Clark St., Chicago, **Illinois** 60657, from 3 to 5 p.m.

Stuart Immonen (*Inferno*), and **Leonard Kirk** (*Supergirl, Ultra Girl, Deep Space Nine*) at Alternate Realities, 1910 Danforth Ave., Toronto, **Ontario**, Canada M4C-1J4, from noon to 4 p.m.

Boris Vallejo (fantasy artist), **Julie Bell** (fantasy artist), **Rob Horan** (publisher of *Dawn*), **Doug Baron** (publisher of *Sugar Ray Finhead*), and **Cathleen Thole** (Marvel trading card painter) at Funny Books, 182 Hamilton St., New Brunswick, **New Jersey** 08901, from 1 to 4 p.m.

Mark Waid and **Devin Grayson** (writers) at Best Comics & Hobby Center, 252-02 Northern Blvd., Little Neck, **New York** 11362, from noon to 5 p.m.

David Napoliello (writer and publisher of *The Books of Lore*) at Wein's World Comics + Collectibles, 4112-B N. Market St., Wilmington, **Delaware** from 1 to 7 p.m.

November 16

Gil Kane (Silver Age artist) at Best Comics & Hobby Center, 252-02 Northern Blvd., Little Neck, **New York** 11362, from noon to 5 p.m.

November 22

Ty Templeton (*Batman and Robin Adventures*) and **Kent Burles** (*Earth Dawn* and *Shadowrun* games) at Alternate Realities, 1910 Danforth Ave., Toronto, **Ontario**, Canada M4C-1J4, from noon to 4 p.m.

Pat Olliffe (*Unlimited Access*) at New Dimension Comics, 20550 Rt. 19, Unit 20, Cranberry Township, **Pennsylvania** 16066, from 1 to 5 p.m.

Tom Grindberg (*Green Lantern*), **Chris Batista** (*Green Lantern*), and **M.D. Bright** (*Quantum & Woody*) at Funny Books, 182 Hamilton St., New Brunswick, **New Jersey** 08901, from 1 to 4 p.m.

tus, if a clever plotter put his or her mind to the task.)

But our conversation also never sounded like what you'd expect to hear in the lunchroom at DC Comics. We cared almost nothing about the business end of funnybooks, save to know why our favorites kept getting canceled. We just responded to what was on the pages and talked about the characters and which writers and artists did them best.

Batman was probably the favorite hero in our club, with Spider-Man a tidy second. We had a faction that loved the real powerful heroes — the ones who could juggle Pontiacs and leap to Saturn — but most preferred the ones who might die, if, say, someone shot them in the heart. The vulnerable characters seemed a hair closer to our reality — and their adventures did not seem as contrived, especially when it came to putting them on the defensive.

Neal Adams may well have been the most-loved artist — especially on Batman — though nobody cared much for his interpretation of The Spectre, which he drew for a few issues, taking over from Murphy Anderson.

Julius Schwartz, who was editor of the comic book, still shakes his head when he recalls the fan reaction to that hand-off. Everyone at DC thought Adams was the "find" of the decade, and they were shocked when the mail arrived and the readers not only weren't thrilled, they were overwhelmingly upset.

We of the L.A. Comic Book Club could have told him why — especially since we wrote many of those letters. Adams was (and still is) a magnificent illustrator — but Anderson drew the unearthly Spectre very god-like and rarefied, cold and mysterious. Adams, we all felt, drew a human being in a Spectre suit. It was The Spectre the same way George Lazenby was James Bond.

If Adams wasn't the favorite artist, Jack Kirby probably was — with John Buscema, Joe Kubert, and Gil Kane bringing up the rear, not necessarily in that order. When the Buscema-drawn *Silver Surfer* comic book first appeared, our club erupted in civil (actually, uncivil) war: Half our members thought it was the best-looking comic book ever done. The remaining half felt it was another one of those George Lazenby numbers: that a vital essence of the character, so evident when Jack Kirby had drawn him, was absent from the Buscema rendition. The debates were loud and long and passionate and an awful lot of fun.

That's what struck me as I surfed through the chat rooms of cyberspace last evening. I wondered if anyone was having any fun.

Everyone — save those engaged in the Wonder Woman vs. Hulk controversy — seemed so *close* to the comics industry and so involved in its backstage machinations. They all knew that Mark Waid won't work with this penciller or that John Byrne turned down that title. Some seemed more interested in the inner-office intrigues than in anything inside the comics, and I think I saw more mention of Steve Geppi than of Steve Rogers.

I read comic books for at least 10 years before I ever dreamed they might become part of my income. When they did, something changed for me. I could no longer read a comic book as a pure, uncomplicated hobby. No matter how I might try to pretend otherwise, they were now part of my profession, and they mattered to me as more than pure escapism.

There are times I wish I could pick up the new *Superman* and just appreciate what's on the page without thinking about who wrote it, what I'm going to say to him the next time I see him, how the title's doing in sales, what it means for the industry, how DC's new marketing campaign is doing …

But I can't. I still love a good comic book but I no longer have the luxury of enjoying it only as a comic book. I've grown up and I completely understand how that eventually has to happen.

What I can't understand is why so many readers get there before they have to.

Next week, some words about fanzines and a big plug for Bill Schelly's new reprint of ***Alter Ego****. Mark Evanier can be reached at 363 S. Fairfax Ave., #303, Los Angeles, CA 90036, or in cyberspace at: evanier@ix.netcom.com.*

Peanuts in fact

A quick guide to the growing library of Peanuts non-fiction books

By Nat Gertler

The *Peanuts* strip is fiction (at least we hope it is; it would be horrible to think that real kids have actually been stuck in adolescence for more than 45 years.) The strip and its characters have proven to be such cultural icons that a wide range of non-fiction has grown up in their path. There are more books than can be discussed here; what follows is merely an overview of the type of material that has seen print.

Biographies. Probably of most interest to ***CBG*** readers are books on the history of the strip and its creator. Over the years, there have been a number of these. Some of these have mixed strip reprints with history, such as Schulz' autobiography-for-kids *Charlie Brown, Snoopy, and Me* (alas, long out of print) and the strip collections *You Don't Look 35, Charlie Brown!* (newly back in print), *Peanuts Jubilee* (out of print), and *Around the World in 45 Years* (which has a full year of strips and about 25 pages on what that year was like).

For years, *Charlie Brown and Charlie Schulz* by *Peanuts* animation producer Lee Mendelson was considered the standard history reference. This heavily illustrated 1970 book was based on a documentary special of the same name, made to celebrate the strip's 20th anniversary.

Now the biography considered definitive is *Good Grief: the Story of Charles M. Schulz* by Rheta Grimsley Johnson. Originally released in 1989 and updated in 1995, this is a well-researched, well-written, and honest biography. It is not a happy book; the picture it paints of Schulz is that of a man whose depression problems are directly intertwined with his genius. This is not to say that there isn't a lot of positive in the book and in Schulz' life. His achievements and his positive influence are covered as well as problems and warts.

People looking for a history with a strong understanding of creativity and culture should check out *Charles M. Schulz: 40 Years Life and Art* by Giovanni Trimboli and *The Name of the Rose* author Umberto Eco. Issued in 1990, it is no longer available in English.

Books that use *Peanuts* strips to explore a non-*Peanuts* theme make up a category all their own. The most famous of these books is *The Gospel According to Peanuts*. This controversial best-seller from 1964 uses *Peanuts* strips as illustration of concepts of Christian belief and morality. Author Robert L. Short followed this with 1968's *The Parable of Peanuts* and 1990's *Short Meditations on the Bible and Peanuts*, although *Peanuts* fans may find the latter book lacking in using the *Peanuts* strips as an aside rather than as a structure on which the Bible discussion is built.

And where there's success, there are apt to be imitators, as Maurice Berquist's *The Doctor is In* from 1981 shows. Schulz' own entry into this market, *And the Beagles and the Bunnies Shall Lie Down Together: The Theology in Peanuts*, turns out to be a collection of theologically themed strips without any commentary. Apparently, Schulz prefers to let the work speak for itself.

Coming from the other side of the aisle, Rabbi Abraham J. Twerski, M.D., created three books using *Peanuts* books to explore psychiatric and self-help concepts. *Waking up Just in Time, When Do the Good Things Start*, and *I Didn't Ask to Be in This Family: Sibling Relationships and How They Shape Adult Behavior and Dependencies* are easy-to-read self-help manuals. While they may not go to great psychiatric depth, they provide an approachable first step for those coming to grips with their problems. The *Peanuts* strips are well-integrated, and even the *Peanuts* fans who don't feel the need for self-help may come away from this book with a better respect for Schulz' understanding of human foibles and the psyche.

Educational books. Another category that has generated a lot of books over the years is kid-oriented educational and reference works that use *Peanuts* characters in their illustrations. *Charlie Brown's Super Books of Questions and Answers* covered a wide range of information with new *Peanuts* illustrations and an occasional reprinted strip.

The contents of these books were reformatted to make the *Charlie Brown 'Cyclopedia* series, often available in supermarket promotions. The *Charlie Brown Dictionary* has been available in a number of different formats, breaking up the same contents (derived from *The Rainbow Dictionary*) into a varying number of volumes. The *Snoopy's Facts & Fun* series devoted a book apiece to such topics as "houses," "boats," and "nature." Other books in this category include cookbooks, fun fact books, and even pre-reader books on shapes and colors.

The final category is a relatively recent one: **collector's guides to *Peanuts* items.** The first one of these, *The Official Price Guide to Peanuts Collectibles*, was published in 1990, but it has gone out of print. Given the lack of any similar volumes on the market, it soon began to fetch collector's prices itself. This year that void was filled, first by *The Unauthorized Guide to Snoopy Collectibles* (volume 1 of a scheduled three-book set by Jan Lindenberger), then by *The Ultimate Peanuts Gang Price Guide* (co-written by the *Official Guide*'s co-writer, Freddi Margolin). These illustrated tomes are not meant for the fan of the strip, but for those who like collecting memorabilia. Alas, the existence of these volumes will probably cause fleamarket vendors to start pricing *Peanuts* items as "collectibles," rather than as "used stuff." However, the books do provide a good source for pure collector lust during those long, cold nights at home.

Or maybe you'd be better off giving up on *Peanuts* collecting. There are simply too many things to own. Forget about *Peanuts*! Find a general collecting book that will give you ideas of what to collect without feeding your Peanuts obsession. There are plenty of good collecting books out there. My favorite? Why it's 1975's *Charlie Brown's Super Book of Things to Do and Collect*, of course!

Nat Gertler *runs an online catalog specializing in* ***Peanuts*** *books and videos. It can be found at www.gertler.com on the World Wide Web.*

Calendar Notes CBG

Shows listed are multiple-day, non-mall-show events with the primary focus on comic books. Further information about these and other shows, as well as creator appearances, can be found each week in the *CBG* features *What, Where, and When* and *Now Appearing*.

- **Mid-Ohio-Con**, Nov. 29 and 30, Adam's Mark Hotel, 50 North Third St., Columbus, Ohio. Guests include: Sergio Aragonés, Kurt Busiek, John Byrne, Mark Evanier, Terry Moore, P. Craig Russell, Paul Smith, Jill Thompson, and Bernie Wrightson. Events include an auction to benefit the Comic Book Legal Defense Fund. Admission: $10/one day; $15/both days. Hours: Saturday 10 a.m.-6 p.m.; Sunday 10 a.m.-5 p.m. Info: (419) 526-1427.

Continuing This Week

- **Cartoon Art Museum**, 814 Mission St., San Francisco, CA. Hours: Wednesday through Friday, 11 a.m.-5 p.m.; Saturday, 10 a.m.-5 p.m.; Sunday, 1 p.m.-5 p.m. Admission is $4 for adults, $3 for students and seniors, and $2 for children ages 6-12. Info: (415) CAR-TOON.
- **Four Color Images**, 32 Watts St., New York, NY. Open Monday-Friday 11 a.m.-7 p.m. and Saturday 12-5:30 p.m. Info: (212) 431-4234. **Current exhibit: Alex Ross** — original art by Ross from *Kingdom Come*, *Astro City* covers, and *Uncle Sam*, through Dec. 6.
- **International Museum of Cartoon Art**, 201 Plaza Real, P.O. Box 1643, Boca Raton, FL 33429 (561) 391-2200. **Current exhibits: Cartoons Go to War**, through Jan. 18, documents some of the cartoonists and cartoons that brought on the surge of patriotic cartoon parables during World War II.
- **Tales from the Planet Sylvia**, an exhibit of cartoons by Nicole Hollander, through Jan. 2 at the Ohio State University Cartoon Research Library Reading Room Gallery, 27 West 17th Ave. Mall, 023L Wexner, Columbus, OH. Info: (614) 292-0538.
- **Words & Pictures Museum**, 140 Main St., Northampton, MA. Info: (413) 586-8545. Museum hours: Tuesday-Thursday and Sunday 12-5 p.m.; Friday 12-8 p.m.; Saturday 10 a.m.-8 p.m. Admission: $3/adults; $2/students and seniors; $1/under 18; museum members admitted free.

SUN NOV 23 CBG

Born on this date:
Carl Gafford (1953)
Wayne R. Smith (1959)

MON NOV 24 CBG

TUES NOV 25 CBG

CBG #1256 ships — Christmas issue, featuring Paul Chadwick's *Strange Armor* and readers' holiday gift suggestions.

Born on this date:
Chris Claremont
Paul Murry (1911)
Sean Deming (1963)
Ken Lester (1963)

New comics scheduled to ship this week

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future *CBG Calendars*.

Note: ✪ indicates a rescheduled comic book that appeared in a previous *CBG Calendar*.

Acclaim Comics

Classics Illustrated: All Quiet on the Western Front, $4.99
Classics Illustrated: Around the World in 80 Days, $4.99
Classics Illustrated: Count of Monte Cristo, $4.99
Classics Illustrated: Kidnapped, $4.99
Disney's Action Club: The Lion King: Lurkers in the Water, $4.50
Disney's Beauty & the Beast Holiday Special, $4.50
Disney's Enchanting Stories: Little Mermaid: Seal of Approval, $4.50
Disney's The Little Mermaid: Underwater Engagements Flip Book Special, $4.50
Doctor Tomorrow #7 (of 12), $2.50
Fox Funhouse: The Tick: Neato-Keen Holiday Special, $4.50
Magnus Robot Fighter #11, $2.50
Saban Powerhouse: Power Rangers Turbo: Mystery of the Phantom Ranger, $4.50
Troublemakers #12, $2.50

Archie Comics

Archie #468, $1.75
Betty & Veronica Digest #93, $1.95
Nights into Dreams #1, $1.75

Crusade Comics

Shi: Heaven and Earth #3, $2.95

Dark Angel Productions

✪ *Race against Time* #2, $2.50 (Aug)

Dark Horse Comics

Aliens: Alchemy #3 (of 3), $2.95
Blade of the Immortal: Dreamsong #5 (of 7), $2.95
Kelley Jones' The Hammer #2 (of 4), $2.95
Land of Nod #2 (of 3), $2.95
Star Wars: The Last Command #1 (of 6), $2.95
Usagi Yojimbo #16, $2.95
Zombieworld: Champion of Worms #3 (of 3), $2.95

DC Comics

Action Comics #741, $1.95
✪ *Animaniacs* #33, $1.95 (Nov. 9-15)
Batman Adventures: The Lost Years #1, $1.95
Batman: Legends of the Dark Knight #102, $1.95
Batman/Predator III: Blood Ties #3 (of 4), $1.95
Catwoman #53, $1.95
DCU Holiday Bash II, $3.95
Dreaming: Beyond the Shores of the Night TPB, $19.95
Flash #133, $1.95
Gross Point #7, $2.50
Hellblazer #121, $2.25
Hitman #22, $2.25
Invisibles Vol. 2 #12, $2.50
JLA #14, $1.95
Legion of Super-Heroes #100, $5.95
Looney Tunes #36, $1.95
Scare Tactics #10, $2.25
Spectre #61, $2.50
Superboy & The Ravers #17, $1.95
Superman: Action Comics Archives Vol. 1, $49.95
Teen Titans #16, $1.95
Terminal City: Aerial Graffiti #3 (of 5), $2.50
2020 Visions #9 (of 12), $2.25
✪ *Vertigo: Winter's Edge*, $7.95 (Nov. 9-15)
Wonder Woman #129, $1.95
Xero #9, $1.95

Fantagraphics Books

✪ *Bodé Erotica Vol. 4*, $14.95 (Sep)

Gladstone Comics

Walt Disney's Comics #620, $6.95

Image Comics

Art of Joe Chiodo, $19.95
Big Bang Comics #16, $2.95
Darkness #10, $2.50
Divine Right #3, $2.50
Gen^{13} *Interactive* #2 (of 3), $2.50
✪ *Monsterman* #2 (of 4), $2.95 (Oct. 26-Nov. 1)
✪ *Teenage Mutant Ninja Turtles* #12, $2.95 (Sep. 28-Oct. 4)

Marvel Comics

Bishop: Xavier's Security Enforcer #1 (of 3), $2.50
Deadpool #12, $1.99
Elektra #14, $1.99
Kingpin, $5.99
Kitty Pryde: Agent of S.H.I.E.L.D. #2 (of 3), $2.50
New Mutants #3 (of 3), $2.50
Quicksilver #3, $1.99
Satana #1, $2.99
Silver Surfer #135, $1.99
Spectacular Spider-Man #253, $1.99
Spider-Man Manga #3, $2.99
Star Trek: Early Voyages #12, $1.99
Star Trek Unlimited #7, $2.99
Venom: Finale #3 (of 3), $1.99
Wolverine #120, $1.99
X-Force #73, $1.99

NBM

Shelter, $9.95

Topps

✪ *Mars Attacks High School Special* #2 (of 2), $2.95 (Apr)
Xena Warrior Princess TPB, $9.95
X-Files #36, $2.95
X-Files: Ground Zero #1 (of 4), $2.95

Warp Graphics

Elfquest Worldpool Special #1 (of 2), $2.95
Wolfrider's Guide to the World of Elfquest, $19.95

Comics MIA

We have received confirmation that the following titles listed in previous MIA sections have shipped: *Chirality* #6 from CPM; *What If?* #102 from Marvel; *Battlestar Galactica Compendium* #1 and *Battlestar Galactica Painted Book* from Maximum; and *Desiree* #1 from Millennium. This reflects shipping information received through Nov. 7. Our thanks to C.B. Cebulski of CPM Comics, W.T. Michaelson, and everyone else who called or wrote with updates.

The following comics were scheduled to ship approximately 30 or more days ago; however, we have not been able to confirm that they have actually been released, nor, as far as we have been able to determine, have they been rescheduled. If you have any of the issues listed below, please let us know. We'd especially appreciate it if you could include the information we need to list the comic book in the *CBG Price Guide*. From the indicia of the comic book: The full title, issue number, month, and year, as well as the U.S. price given on the cover.

A List

Planet Comics #2, $2.95 (Aug)

AC Comics

Femforce: Return from the Ashes #1 (of 3), $4.95 (Aug)

Acclaim Comics

Adventure Zone: Ninjak: The Boss, $4.50 (Aug. 31-Sep. 6)
Disney's Action Club: Aladdin: Monkey Business, $4.50 (Aug. 31-Sep. 6)
Disney's Enchanting Stories: Snow White: Dopey the Genius, $4.50 (Aug. 31-Sep. 6)
Fox Funhouse: The Tick: Raw, Uncooked Justice!, $4.50 (Aug. 31-Sep. 6)
Hercules: The Greatest Battles, $12.99 (softcover), $23.95 (hardcover) (Aug. 31-Sep. 6)
Hercules: Making of a Hero, $5.95 (Sep. 14-20)
101 Dalmatians: Bad to the Bone (hardcover), $23.95 (softcover, $12.99) (Sep. 14-20)

A.M. Works

Athena #11, $2.95 (Aug)
Pervert Club #9, $2.95 (Aug)

Amazing Comics

Angel Heat: The Ninth Order #3, $2.95 (Aug)
Dangerous Secrets #3, $2.95 (Aug)
Experimentals #2, $2.95 (Jul)
Nightblade #1, $2.95 (spec. ed., $6.95) (Aug)
Sister Kristian #1, #2, $2.95 (Jul, Aug)

Antarctic Press

Luftwaffe: 1946 #5, $2.95 (Aug)
Ninja High School #58, $2.95 (Aug. 17-23)

Ariel Press

Sapphire #6, $2.95 (Aug)

Avatar Press

Donna Mia Pinup #1, $3 (nude ed., $4.95) (Aug)
Snowman #0, $3 (spec. ed., $4.95) (Aug)

Black & White Studios

Brothers-in-Arms #2, $2.50 (Aug)

Black Out Comics

Hari Kari Sexy Summer Rampage #1, $2.95 (Aug)

Blatant Comics

Babes of Area 51 #1, $2.95 (two nude eds., $9.95) (Aug)
Hercules #1, $2.95 (3 covers) (Aug)

Boneyard Press

Crime Pays #2, $2.95 (Aug)

Bryant Tillman

Dean #3, $2.95 (Aug)

Caliber

Dicks #3 (of 4), $2.95 (Aug)
Dr. Faustus, $3.95 (Aug)
Golgothika #4, $2.95 (Aug)
Kingdom of the Wicked (hardcover), $49.95 (Jun)
Legendlore: Realm Wars #3, $2.95 (Aug)
Nostradamus Chronicles #1, $2.95 (Aug. 24-30)
Saint Germaine: Restoration, $3.95 (Aug)
Sherlock Holmes: Mark of the Beast #1, $2.95 (Aug. 24-30)
Troy #1, $2.95 (Aug)

Carbon-Based Comics

Furies #8, $2.75 (Aug)

CFD Productions

Lacunae #12, $2.50 (Aug)
Shadowflame #4, $2.50 (Aug)

Damage

Bloodshed #4, $3.50 (Aug)

Dancing Elephant Press

Kane #18, $3.50 (Aug)

Dark Angel Productions

Blackjack: Blood & Honor #3 (of 4), $2.95 (Aug)

Dark Horse Comics

Dark Horse Presents Annual 1997, $4.95 (Sep. 7-13)

DBI Comics

Rabid Monkey #7, $2.25 (Aug)

Dee Vee Press

Dee Vee #3, $2.95 (Aug)

Draw Near Studios

Revelation #6 (of 6), $3.50 (Aug)

Eddie Campbell Comics

Eddie Campbell's Bacchus #27, $2.95 (Aug)

Fantagraphics Books

Moon Looked Down and Laughed, $9.95 (Jul)
New Love #5, $2.95 (Aug)

Forbidden

Forbidden Vampire #0, $2.95 (two nude eds., $3.95) (Aug)

Gladstone Comics

Donald Duck Advs. #47, $1.95 (Sep. 14-20)
Uncle Scrooge #307, $1.95 (Sep. 14-20)
Uncle Scrooge Advs. #53, $1.95 (Sep. 14-20)

Ground Zero Comics

Widow: Progeny #3 (of 3), $3 (Aug)

Hall of Heroes

Sleepwalking #3, $2.50 (Aug)

High Impact

Double Impact #3, $2.95 (spec. ed., $10; nude ed., $14.95) (Aug)

Image Comics

Darker Image #1 (of 2), $2.50 (Sep. 21-27)

Indigo Studios

Outbreed 999 #0, $2.95 (Aug)

Kitchen Sink Press

Black Hole #4, $3.50 (Jun)
Li'l Abner Vol. 25 (1959) (hardcover), $34.95 (Jun)

Knight Press

Warlace: Artifacts #2, #4, $2.95 (Jun, Aug)

Knockabout Comics

Acid Head Arnie's Bad Trip, $3.99 (Aug)
Bryan Talbot's X-Directory, $3.99 (Aug)

Kronos Komics

Greener Pastures #5, $2.95 (Aug)

Lady Luck

A Healing Presence, $12.95 (Aug)

London Night Studios

Ultimate Strike #9, $3 (nude ed., $6) (Aug)

Looking Glass Studios

Eighth Beast #0, $2.50 (Aug)

Mad Monkey Press

Alistair Echo Mysteries: The Mine, His Muse & the Men from the Moon, $6.95 (Aug. 31-Sep. 6)
Dark Town #4-6 (of 13), $3.95 (Aug, Sep)
Gate Thrashers 2050 AD, $4.95 (Aug)
Singapore Sam & the Quest for Landryn's Box #1, $4.95 (Aug)
Singapore Sam & the Six Arms of Death, $3.95 (Aug. 31-Sep. 6)
Witches' Brew, $7.95 (Aug. 31-Sep. 6)

Marvel Comics

Casper & Friends #4, $3.99 (Aug. 31-Sep. 6)
Clandestine vs. The X-Men, $24.99 (Aug. 10-16)
Psylocke & Archangel: Crimson Dawn #4 (of 4), $2.50 (Sep. 14-20)
X-Man #32, $1.99 (Sep. 14-20)

Metaphrog

Maze #1, $3.50 (Aug)

Millennium Publishing

Tiger Woman: A New Beginning, $2.95 (Aug)

Moonstone

Cambion: Shiver in D-Minor, $2.95 (Aug)

Morning Star

Araknis: Retribution #3 (of 4), $2.50 (Aug)

Mythic Comics

Fool #2, $2.95 (Aug)

NBM

Jungle Book, $16.95 (Aug)
Tarzan in Color Vol. 2 (1933-1935), $24.95 (Aug)

Olyoptics

Armature #3, $2.95 (Aug)

Parrot Communications

Apple P.I. #1, $1.95 (Aug)

Pin! and Ink

Thundergirls #1, $2.95 (Aug)

Rage Comics

Of Mind and Soul #0, $2.95 (nude ed., $6.50) (Aug)

Sacred Origin Comix

Confrontation: Book Two, $2.95 (Aug)

SCC Entertainment

Gothess: Dark Ecstacy #1, $2.95 (two nude eds., $9.95) (Aug)
Hope Heaven on Earth #0, $3.95 (two covers) (spec. ed., $9.95) (Aug)
Scorn: Dead or Alive #1, $3.95 (two covers) (nude ed., $9.95) (Aug)
Scorn Super Special #1, $4.95 (nude ed., $9.95) (Aug)

Skarwood Productions

Lincoln-16 #2, $2.95 (Aug)

Starving Artist Press

Elsewhere #2, $2.95 (Aug)

Sundragon Comics

Wolverstone & Davis, Street Heroes #2, $1.95 (Jun)

Taurus Publishing

Babe Babes '97, $3 (Aug)

Vision Comics

Katmandu #12, $2.95 (Aug)
Shanda the Panda #20, $2.95 (Aug)

Zub Comics

Great Galaxies! #6, $2.50 (Aug)

ADULT COMICS

Fantagraphics Books

School for Submission #4, $2.95 (Aug)
Sizzlin' Sisters #2, $2.95 (Aug)

NBM

Story of O Vol. 3, $11.95 (Aug)

Publishers

To see your comics listed here, please supply the exact shipping date for each title *as soon as possible*, preferably at least one month ahead of time. Send the information to: Maggie Thompson, CBG Calendar, 700 E. State St., Iola, WI 54990. The same goes for any other announcements, additions, and corrections.

WED NOV 26 CBG

Born on this date:
Dan Green
Charles M. Schulz (1922) **75** years ago
Barbara Marker (1949)
Doug Rice (1950)
Pat Broderick (1953)
Darrell McNeil (1957) **40** years ago

THURS NOV 27 CBG

Thanksgiving

Born on this date:
Paul Guinan (1962) **35** years ago

FRI NOV 28 CBG

Born on this date:
Shelley Eiber
Dale Crain
Mark A. Nelson (1953)
Brian Apthorp (1955)
Jerry Ordway (1957) **40** years ago

SAT NOV 29 CBG

Mid-Ohio-Con begins in Columbus, Ohio. See Calendar Notes.

Born on this date:
James Reddington
Gill Fox (1915)
Maggie Thompson (1942) **55** years ago
Andrea Albert (1967) **30** years ago

New comics preview: Coming in December part 1 — Publishers A-G

A List
L.A. Confidential #1, $2.95
Planet Comics #3, $2.95

AA2 Entertainment
Agony Acres #5, $2.95

Aardvark-Vanaheim
Cerebus #225, $2.25

Abaculus
Gyre #1, $2.95

ABC
Enrique E. Carralero Collection, $4.50 (nude ed., $14.95)
Guillotin #1, $3 (spec. ed., $6)
Raising Hell #2, $2.95 (nude ed., $14.95)

Abstract Studios
Strangers in Paradise Vol. III #11, $2.75
Strangers in Paradise Vol. 4: Love Me Tender TPB, $12.95

AC Comics
Golden Age Greats Vol. 12: Thrilling Science Fiction, $9.95
Hero Hangout #1, $2.50

Acclaim Comics
Acclaim Adventure Zone: Turok: Scrounge Rules, $4.50
Bloodshot #10, $2.50
Classics Illustrated: Faust, $4.99
Classics Illustrated: Henry IV, Pt. I, $4.99
Classics Illustrated: Kim, $4.99
Classics Illustrated: War of the Worlds, $4.99
Darque Passages #1 (of 4), $2.50
Disney's Action Club: Aladdin: An Imp-Perfect Day, $4.50
Disney's Enchanting Stories: Hunchback of Notre Dame: Veiled Beauty, $4.50
Disney's Enchanting Stories: Snow White: Mirror on the Floor, $4.50
Doctor Tomorrow #8 (of 12), $2.50
Fox Funhouse: The Tick vs. the Entire Ocean, $4.50
Fox Funhouse: The Tick: Way out of Tuna, $4.50
Magnus Robot Fighter #12, $2.50
Quantum & Woody #11, $2.50
Shadowman #14, $2.50
Solar: Hell on Earth #4 (of 4), $2 50
Trinity Angels #10, $2.50
Troublemakers #13, $2.50
Turok: Tales of the Lost Land, $2.50
X-O Manowar #15, $2.50

Ace Comics
Love Sucks: The Color Special #1, $2.95

ACG
His Name Is Danger #1, $2.95
Nemesis #1, $2.95
Propaganda Comics, $2.95
Pulp Horror #1, $2.95
War Heroes #1, $2.95

Aeon
Last Dangerous Christmas, $5.95
Reporter, $3
Those Annoying Post Bros. #59, $2.95

Aix C.C.
Shadow Reigns: Renegade Soul #0, $2.95

Alternate Concepts
Legion of Stupid-Heroes #2, $2.50

A.M. Works
Athena #14, $2.95
Pervert Club #11, $2.95

Amaze Ink/Slave Labor
Dork #5, $2.95
Everwinds #3, $2.95
Iliad #1, $2.95
Lust for Life #4, $2.95
Monster Boy Comics #2, $2.95
Murder Can Be Fun #8, $2.95
Patty Cake & Friends #2, $2.95
Skeleton Key #29, $1.75
Sky Ape #3, $2.95
Slacker Comics #17, $2.95
Wretch #4, $2.95

Angel Entertainment
Erotic Photo Shoot (reg. & nude covers), $2.95
Secret Files vs. Vampire Girls: The Vampire Effect #1 (reg. & nude covers), $2.95
Undressed (reg. & nude covers), $2 95
Vampire Girls Erotique #4 (reg. & nude covers), $2.95

Antarctic Press
Creature #2 (of 2), $2.95
Helter Skelter #4, $2.95
Ninja High School #60, $2.95
Redeemers #1 (of 5), $2.95
Rheintochter #1 (of 2), $2.95
Robotech: Vermillion #3 (of 4), $2.95
Warrior Nun: Black and White #6, $2 95

Anti-Ballistic Pixelations
Gremlin Trouble #10, $2.95

Archie Comic
Archie #469, $1.75
Archie Digest #153, $1.95
Archie Double Digest #98, $2.95
Betty #59, $1.75
Betty & Veronica #121, $1.75
Betty & Veronica Double Digest #70, $2.95
Betty & Veronica Spectacular #28, $1.75
Cheryl Blossom #10, $1.75
Jughead #102, $1.75
Jughead with Archie #139, $1.95
Knuckles #10, $1.75
Little Archie Digest #21, $1.95
Nights into Dreams #2, $1.75
Pals 'n' Gals Double Digest #31, $2.95
Sabrina the Teenage Witch #11, $1.75
Sonic Super Special: The Return of the King #4, $2.25
Sonic the Hedgehog #56, $1.75
Veronica #73, $1.75

Arclight Publishing
Argon Zark!, $6.95

Ariel Press
Gravestown #2, $2.25
Sapphire #8, $2.95

Arrow Comics
Arrow Anthology #1, $3.95
Dark Oz #1 (of 5), $2.75

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Octobriana. Filling in the Blanks #1 (of 2), $2 95

Avatar Press
Donna Mia Infinity, $3 (nude ed., $4.95)
Mercy #1 (of 2), $3 (nude ed., $4.95)
Pandora: Pandemonium #2 (of 3), $3 (nude ed., $4.95)
Snowman: Dead and Dying #3 (of 3), $3 (spec. ed., $4.95)
Widow: The Origin #2 (of 3), $3 (nude ed., $4 95)

Awesome Entertainment
Awesome Holiday Special #1, $2.50
Fighting American Rules of the Game #1, $2.50
Spider-Man/Badrock TPB, $5.95
Supreme #56, $2.99

B Publications
Oh... #19, $4

Bad Press
*Sh*t the Dog Poster Magazine* #1-3, $3.85

B.A.D.D. Press
B.C. Ants #1, $2.95

Beetle Bomb Books
Birthday Boy #3, $2.95

Best Destiny
Eternal Romance #3, $2.50

Big Entertainment
Anne McCaffrey's Unicorn Girl, $22

Black and White Studios
Brothers-in-Arms #3, $2.95

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Hari Kari Goes Hollywood #1, $2.95

Black Swan Press
Bloodthirsty Pirate Tales #6, $2.50

Blind Wolf Comics
Weirdsville #6, $2.95

Blonde Avenger Comics
Blonde Avenger: Dangerous Conclusions, $3.95

Blurb!
Megaloid & the Sky Raiders #1, $2.50

Boneyard Press
Babylon Bondage Christmas, $2.95 (nude ed., $3.95)
Crime Pays #3, $2.95
Flowers on the Razorwire Bible Tales Special, $2.95

Bongo Comics
Simpsons Comics #34, $2.25

Brainstorm Comics
Achilles Storm: Dark Secret #2, $2.95 (spec. ed., $5)
Bethany the Vampire #1, $2.95 (spec. ed., $5)
Lethal Ladies of Brainstorm #1, $2.95 (spec. ed., $5)
Vamperotica #34, $2.95 (spec. ed., $5)

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Rib #4, $2.95
Saint Germaine #6, $2.95
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Worlds of H.P. Lovecraft: The Lurking Fear, $2.95

Cartoon Books
Bone Encore Ed. #26, $2.95

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Chaos! Comics
Evil Ernie: Destroyer #4 (of 9), $2.95
Lost #2 (of 4), $2.95
Omen Save the Chosen #3 (of 5), $2.95

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Soulsearchers #27, $2.50

Coconut Comics
Warcat #1, #2, $2.50

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Chirality #10, $2.95
Chirality Book 1, $9.95
Midnight Panther #9, $2.95
Plastic Little #5 (of 5), $2.95

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Shi· East Wind Rain #2, $3.50
Shi: The Series #5, $2 95

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Cynosure #4, $9.95

Damage
Bloodshed: Chris Mass Special #1, $3.50

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Predator: Nemesis #1 (of 2), $2.95
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Sergio Aragonés' Louder than Words #6 (of 6), $2.95
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Star Wars. Crimson Empire #1 (of 6), $2.95
Star Wars. The Last Command #2 (of 6), $2.95
Star Wars. X-Wing Rogue Squadron — The Making of Baron Fel, $3.95
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Zombieworld: Home for the Holidays, $2 95

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Drayven: Gothic Scrolls #2, $2.50

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Batman Advs.: The Lost Years #2 (of 5), $1.95
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Batman/Predator III: Blood Ties #4 (of 4), $1.95
Batman: Shadow of The Bat #71, $1.95
Birds of Prey: Batgirl #1, $2.95
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Books of Magic Annual #2, $3.95
Cartoon Network Presents #7 (Wacky Racers), $1.95
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Challengers of the Unknown #13, $2.25
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Dreaming #21, $2.50
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Essential Vertigo: Swamp Thing #16, $2.25
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  Body Doubles #1, $1.95
  Dark Nemesis #1, $1 95
  Darkseid #1, $1.95
  Gog #1, $1.95
  Mr Mxyzptlk #1, $1.95
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DNA Swamp #3, $3

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Forbidden Vampire Tales #4 (reg. & nude covers), $2.95
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Weird Science Annual #5, $10.50

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Adventurous Uncle Scrooge McDuck #2, $1.95
Donald Duck #307, $1.95
Uncle Scrooge Advs. in Color #35, $9.95; #36, $8 95
Uncle Scrooge and Donald Duck #2, $1.95
Walt Disney Comics #621, $6 95

Goblin Studios
Joe Psycho & Moo Frog Fanatics Ed #1, $2.50

G.T. Labs
Two-Fisted Science TPB, $10

Gumbstion
Boink! It's Cartoon Comics #2, $2 95

Shipping notes and updates

• **Nov. 9-15:** The following items have been added to publishers' shipping schedules for this week, in addition to those items listed in previous *CBG Calendars*.

Aberration: *Tales from the Bog* #7, $2.95 (Aug)
Acclaim: *Quantum & Woody TPB*, $7.95 (Nov)
Amaze Ink/Slave Labor: *Mister Blank* #4, $2.95 (Nov)
Awesome: *Coven* #3, $2.50 (Oct)
Cheeky: *Nemesister* #4, $2.95 (Nov)
Crusade: *Shi: Heaven and Earth* #2 (of 3), $2.95 (Sep)
Faultline: *Leopold & Brink* #2, $2.50 (Nov)
Gemstone: *Two-Fisted Tales* #22, $2.50 (Nov)
  Vault of Horror #22, $2.50 (Nov)
  Weird Fantasy #22, $2.50 (Nov)
Image: *A Distant Soil* #22, $2.95 (Oct)
  Kiss: The Psycho Circus #4, $1.95 (Oct)
  Kurt Busiek's Astro City Vol. 2 #11, $2.50 (Jul)
  Ragmop Vol. 2 #2, $2.95
  Savage Dragon #43, $2.50
Viz: *Inu-Yasha: A Feudal Fairy Tale* #8 (of 15), $3.25 (Nov)
  No Need for Tenchi Part 3 #6 (of 6), $2.95 (Nov)
  Pulp Vol. 1 #1, $5.95 (Nov)

Cancellations

The following items have been announced as canceled or postponed. If a publisher resolicits for any of these items, they will be listed again in the *CBG Calendar*.

Caliber: *Saint Germaine* #0 (Sep)
Fantagraphics: *Big Mouth* #7 (Jul)
Kitchen Sink: *Flock of Dreamers* (Jan); rescheduled for Dec.
Image: *Divine Right* #2, #3 Spanish ed. (Oct, Nov)
Meteor: *All Dinosaurs Must Die* (Sep)
Powder Monkey: *Europa and the Pirate Twins* #3 (Sep)
Sirius: *Morrigan* #2 (Sep)
Verotik: *Ge Rouge* #2 (Sep)
Visual Assault: *Sofa Jet City Crisis* (Dec 96); rescheduled for Dec.

COMIC SHOP DIRECTORY

The following is a listing of comic shops across the country, arranged by state. Be sure to mention that you saw it in CBG!

Retailers listed in bold sell Comics Buyer's Guide in their stores. For information on how you can sell Comics Buyer's Guide in your store contact your Comics Distributor or our Bulk Sales Department at 715-445-2214.

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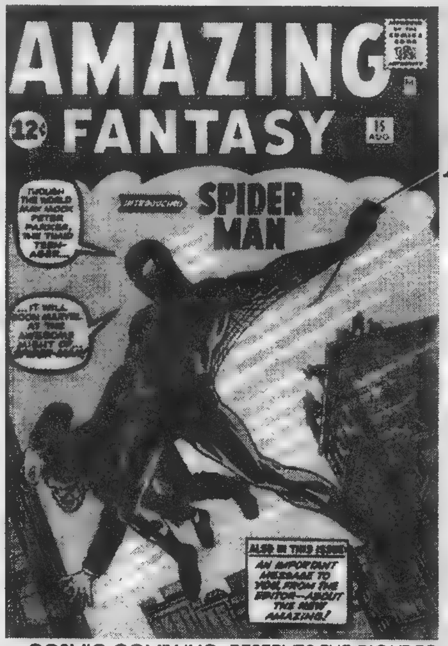
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144-147 NM	9.99 @
152-154 VFN	6.00 @
155-161 NM	8.00 @
163-170 NM	4.00 @
172,173 NM	4.00 @
174-180 NM	8.00 @
181-193 NM	4.00 @
196-199 NM	4.00 @
201-202 NM	9.00 @
203-218 NM	4.00 @
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4,6 VFN	6.00 @
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7-8 VFN	4.00 @
10 FN	1.50
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22 VG-FN	9.99
29,33,38 VG	5.00 @
48 FN-VFN	6.00 @
49 FN	5.00
50 VG	3.00
51,52,54,55 FN-VFN	6.00 @
67 FN-VFN	6.00 @
66 VG,68 FN	3.00 @
69,70 VFN	5.00 @
71 VFN+	9.00
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81,90 VFN+	6.00
85 VFN+	5.00
97 VFN+	9.00
104 FN-VFN	2.50
109 NM	5.00 @
125 NM	8.00
170,172-183 NM	3.00 @
187-200 NM	3.00 @
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2-5 NM-	3.00 @
Black Panther	
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112 FN-VF	9.99115
VFN	9.99
120 VFN	8.00
122-123,125,134 VFN	6.00 @
127,136 VFN+	7.00 @
129-131 VFN	6.00 @
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138-140 VFN	4.00 @
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28 VF	9.99
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2, 4,6-10 NM	8.00 @
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25-26 NM-	4.50
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42 NM	2.00 @
65,76,78 NM	1.50 @
81-83,87 NM	1.00 @
92-94 NM	1.00 @
100 NM	3.00 @
Crazy (1973)	
1-2 NM	3.00 @
Daredevil	
51 FN	6.50
52 VF-	8.50
53,60-63 VF	6.00 @
64 VF-	5.50 @
65 VG	2.50
66,81,84 VF	6.00 @
67,68,73,75 NM	8.50 @
80,83,85,87 NM	8.50 @
90,91,93,94 NM	8.50 @
103 VF	4.00
108 VF	3.50 @
115,116 NM	5.00 @
119,120 NM	5.00 @
123 VF	2.25
Daredevil Annual	
2 VF-	6.50
3 FN	4.00
4 NM	3.50
Defenders	
12-13 NM	7.00 @
17-20 NM	5.00 @
21-23,25 NM	4.00 @
26,27,29 NM	7.50 @
30-33,36 NM	3.75 @
38 VF	2.75
39,40,42-48NM	3.75 @
49-52,54,55NM	3.75 @
Devil Dinosaur	
1 NM	4.50
2-9 NM	3.00 @
Doctor Strange (2nd)	
3,5-10 NM	6.00 @
4 VF	4.00
11-26 NM	3.75 @
Eternals	
1 NM	4.00
2-13 NM	2.25 @
Fantastic Four	
61 FN- ,77 FN	9.99
80 FN	9.00
81 FN+	7.50
82,85,89 FN	6.75 @
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89, 90 VF-	9.99
106,109 NM-	9.50
115 NM	9.99 @
125 F	3.00
129,134 NM	7.00 @
143,149 NM	7.00 @
150 NM	8.00
152,160 NM	6.00 @
155-157 NM	7.00 @
161,164 NM	3.00 @
166-168,170NM	3.00 @
174,176-180NM	3.00 @
181,182,185-188 NM	2.50 @
190, 193-196NM	2.50 @
198,199 NM	2.50 @
200 NM	5.00
202-211 NM	2.25 @
213-217,219-227 NM	2.25 @
229,230,232 NM	2.25 @
Fear	
11 VF	2.00
14 NM	2.25 @
17-18 NM	2.25 @
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26-28,30-31 NM	6.00 @
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11-19 NM	9.00 @
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51-67 NM	3.25 @
68,77 NM	4.50 @
69-76 NM	3.25 @
78-80 NM	3.25 @
81 NM	6.50
Giant-Size Avengers	
4 NM-	4.50
Giant-Size Defenders	
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2 NM	5.00
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2 VF	3.00
3 FN+	2.00
4 NM	3.00
Giant-Size Fantastic Four	
2,3 VF	5.25 @
4 VG	2.00
Giant-Size Master of Kung Fu	
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2 NM	4.00
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4 VF	3.00
Giant-Size Spider-Man	
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Hero For Hire	
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8,9 NM	8.00 @
15,16 NM	5.25 @
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116 VG	5.50
117 FN	9.00
119-120 FN	5.00 @
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125 VG	3.00
126 VF+	6.00
127,128 VF	5.25 @
129,131,136 NM	7.50 @
139-140 VF	5.25 @
165 VF	3.00
174,175 NM	5.00 @
Inhumans	
1 VG, 2 FN	1.00 @
3-12 NM	2.25 @
Invaders	
2 VF	5.00
4,7,10 NM	7.00 @
18,19 NM	5.00 @
22,23,30-31,34,38NM	3.00 @
Iron Fist	
6-13 NM	8.00 @
Iron Man	
46 NM	8.00
50 VF	6.00
52-53 NM	8.00 @
54,57 VF	8.00 @
75,77 NM	4.50 @
88,89,91-93,98,99NM	4.00 @
103-105 NM	4.00 @
107-110 NM	4.00 @
114,115,117,120 NM	4.00 @
118 NM	5.00
123-125,127,128 NM	4.00 @
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8,10 NM	9.00 @
9 NM	7.00 @
7 VF	5.00
11 VF	2.50
13 NM	4.00 @
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19 VF	8.00
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EVENTS

(From Page 56)

Dec 6 SC, Rock Hill. Comic Book & Collectible Show, Holiday Inn. I-77 (Exit 82-A) & US Hwy. 21 Cherry Rd., SH: 10am-5pm, T: 40, F: $75., A: free. Daves Comics, David Hinson, 206 Main St., Fort Mill, SC 29715. PH: 803-547-3995.

TENNESSEE

Nov 23 TN, Johnson City. Mountain Empire Comics' Comic Book & Toy Show, Holiday Inn. Roan St. & I-81, SH: 10am-4pm, T: 36, F: $30., A: $1. John, PH: 423-929-8245 or Robert, PH: 540-466-6337.

Dec 12-14 TN, Chattanooga. Comic Book, Sports Card & NASCAR Show, Eastgate Town Mall. 5600 Brainerd Rd., SH: Fri. 3pm-9pm, Sat. 10am-9pm, Sun. 12noon-5pm, T: 60-8', F: $40. for 1, $100. for 3, A: free. AF Promotions, 320 Pulaski St., Lawrenceburg, TN 38464. PH: 615-766-1168 or 423-894-3915.

Dec 13 TN, Murfreesboro. Comic Book, Sports Card & Toy Show, Ramada Limited. South Church St., SH: 8am-4:30pm, T: 45. John McGill, 1315 W. Northfield, Murfreesboro, TN 37129. PH: 615-893-1140.

TEXAS

Nov 22-23 TX, Big Town. Comic Convention, Convention Ctr. I-30 at Big Town Blvd., SH: Sat. 10am-6pm, Sun. 10am-7pm, T: 100, A: $5., under 8 free. PH: 972-530-2486 or 735-9104.

Nov 23 TX, Austin. Comic Book, Sports Card, Action Figure & Starting Lineups Show, Holiday Inn South. I-35 at Woodward Exit, SH: 10am-5pm, F: $40. for 1, $75. for 2, $100. for 3, A: $1.50. PH: 512-442-8876.

Dec 14 TX, Austin. Comic Book, Sports Card, Action Figure & Starting Lineups Show, Holiday Inn South. I-35 at Woodward Exit, SH: 10am-5pm, F: $40. for 1, $75. for 2, $100. for 3, A: $1.50. PH: 512-442-8876.

VIRGINIA

Nov 30 VA, Fair Oaks. Comic Book & Non-Sports Card Convention, Holiday Inn, Fair Oaks Mall. Rt. 50, Lee Jackson Hwy., SH: 10am-4pm, F: $65. for 1, $60. ea. for 2 or more, $55. ea. for 3 or more. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

Dec 7 VA, Tysons Corner. Comic Book & Gaming Card Show, Westpark Hotel. Exit 10 W. (Rt. 7) off I-495 (Washington Beltway), SH: 10am-4pm, T: 90-6', F: $65. for 1st, $60. for 2nd, $55. ea. add'l., A: $2., under 5 free. Jeffrey Rocen, 7952 Arden Ct., Vienna, VA 22027. PH: 703-912-1993 or FAX: 703-883-3997.

Dec 14 VA, Richmond. Comic Book & Non-Sports Card Convention, Holiday Inn West. 6531 W. Broad St., SH: 10am-4pm, F: $60. for 1, $50. ea. for 2 or more. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

WASHINGTON

Nov 22 WA, Seattle. Comic Book, Card & Toy Show, Queen Anne Community Ctr. SH: 10am-4pm, T: 75, F: $25., A: free. Allen Chinn, 1901 1st Avenue W., Seattle, WA 98119. PH: 206-386-4240.

WISCONSIN

Nov 30 WI, Madison. Comics & Toys Collectible Show, American Legion Hall. 4001 Lien Rd., SH: 10am-3pm, T: 40-8', F: $15. Lisa Fiegel, PH: 414-484-3779.

Nov 30 WI, LaCrosse. Comic Book, Non-Sports Card & Racing Show, Heileman Hall. 3rd St., SH: 10am-4pm, T: 20-8', F: $35., A: free. MJ Prods., Mike Kulig, PO Box 132, Onalaska, WI 54650. PH: 608-781-5150.

Dec 13-14 WI, Appleton. Comic Book, Sports Card, Non-Sports, Racing & Memorabilia Show, Valley Fair Mall. Memorial Dr., SH: Sat. 10am-5pm, Sun. 11am-5pm, T: 25-8', F: $50., A: free. MJ Prod., Mike Kulig, PO Box 132, Onalaska, WI 54650. PH: 608-781-5150.

Dec 13 WI, Kenosha. Comic Book, Sports Card, Game & Beanie Baby Show, Best Western Hotel. I-94 & Hwy. 50, SH: 9am-4pm, T: 24-8', F: $22., A: 50¢. Slamdunk Sports Cards, Comics & Games, Bill White, PH: 414-843-4147 or 694-8422.

Dec 14 WI, Madison. Vintage-Baby Boomer Collectible Show, American Legion Hall. 4001 Lien Rd., SH: 10am-3pm, T: 40-8', F: $15. Lisa Fiegel, PH: 414-484-3779.

CANADA

Nov 30 BC, Vancouver. Comic Book & Non-Sports Con, Paper Mill Hotel. 1160 Davie St., SH: 11:30am-4:30pm, T: 50-8', F: $30., A: $2.50. Castle Rain Promos., Mike, 1247 Granville St., Van Couver, BC V6Z 1M5. PH: 604-430-3003 or 682-3019.

FOREIGN

Dec 7 GERMANY, Heidelberg. Comic Book & Sports Card Show, Recovery Room, Nachtrichten Kasern. Bldg. 3608, SH: 11am-4:30pm, T: 40, F: $10., A: free. Chuck Fernandez, HQ 26th ASG, CMR 419, Box 113, APO AE 09102. PH: 011 49 6221 172762 or 011 49 6202 74157.PH: 011 49 6221 172762 or 011 49 6202 74157.

Mass o' Media Extra

★ Universal has signed **Ben Stiller** to bring out *Mystery Men*, based on the Dark Horse comics series by **Bob Burden**. According to *The Hollywood Reporter*, Stiller has no plans to star in the film about a group of oddball super-heroes with such offbeat powers as super abilities with a shovel, mastery over forks, and a third who channels his anger.

★ More vampires on screen? Yup. This time around, it's **Nancy Collins'** *Sunglasses after Dark*. Telling the story of Sonja Blue, a young, punk, female vampire who hunts her own kind, the project was optioned by Scorpio Pictures for a late '98 release. Collins will provide the screenplay, and **Peter** (*Wicked City*) **Tai** has been signed to direct. Scorpio announced that it will seek to build a franchise around the Sonja Blue character, touting her as a darker, supernatural La Femme Nikita.

★ Fans of *Lois & Clark: The New Adventures of Superman* (now showing on TNT Monday through Saturday) can still get a *L&C* fix — Sonic Images Records has released a soundtrack from the series, featuring 24 original tracks by series composer **Jay Gruska**. The soundtrack covers all four years of the series and features the main *Lois & Clark* theme and more romantic pieces.

— ***Matt Brady***

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#36 FA $8, #37 FA $8,
#37 G/VG $18, #38 G- $18,
#40 G/VG $24, #41 FA+ $9,
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11	VG+	58
12	FN	43
14	FN	43
Batman		
164	FN/VF	47
Brave and the Bold		
54	VG/FN	87
60	FN+	41-
Daredevil		
3	VG+	93
6	FN+	77
9	FN+	77
11	FN	30
12	FN+	37
14	VF	52
18	FN/VF	30
19	VF+	43

Detective		
326	FN/VF	33
Fantastic Four		
23	VG/FN	42
32	VG+	26
37	FN/VF	48
44	FN+	30
46	FN/VF	33
61	FN/VF	23
68	VF	29
Flash		
137	VG/FN	117
Iron Man		
3	FN/VF	43
4	VF-	34
Journey Into Mystery		
109	VG/FN	39
122	FN+	34

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2	VG	46
5	FN/VF	44
Strange Tales		
106	FN-	57
Tales Of Suspense		
50	FN+	59
Tales To Astonish		
34	VG/FN	59
X-Men		
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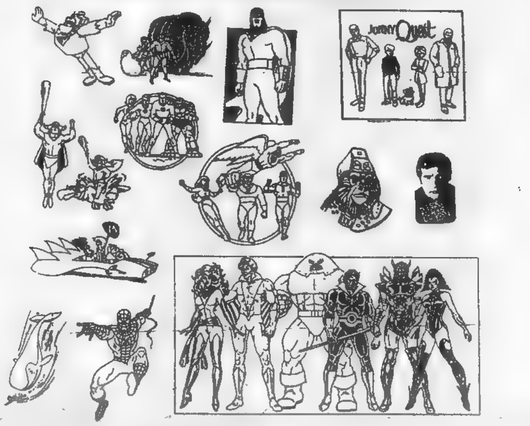

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Mask of Dr Fu Machu (Avon)	1	G	Wood	80
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Startling Terror Tales (Star)	9	VG+	LB Cole	50
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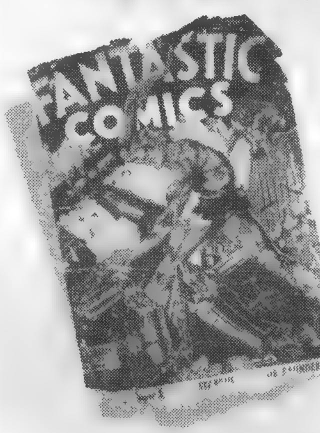

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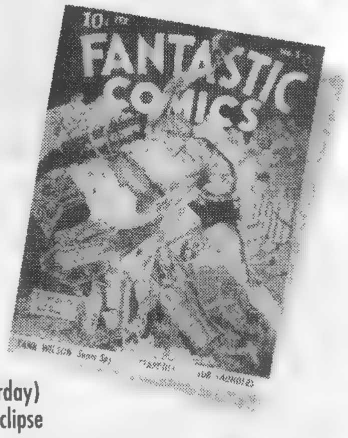

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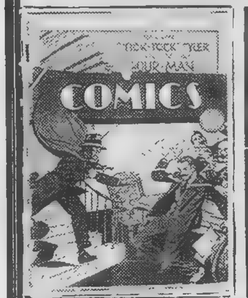

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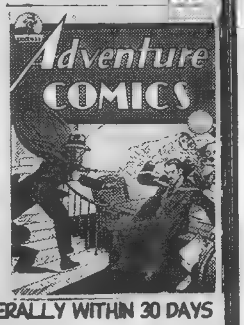

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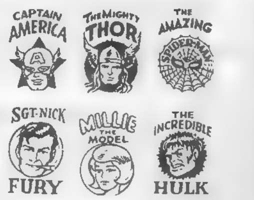

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STRANGE TALES		
126	F/VF	29
130	VF	32
134	VF	25
138	VF/NM	29
145,149	VF+	22
146,150	VF	19
148	VF+	38
153,161	VF	15
155,162,163,164	VF+	18
156	NM-	28
159	VF+	25
163	NM-	28
167	VF+	28
168	VF	15

SUB-MARINER		
7,9	VF/NM	29
8	VF+	25
9	VF	15

SUPERBOY		
33	VG	42
56	VG+	27
84	VG/F	12

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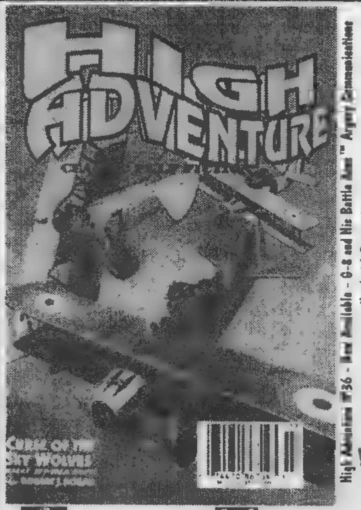
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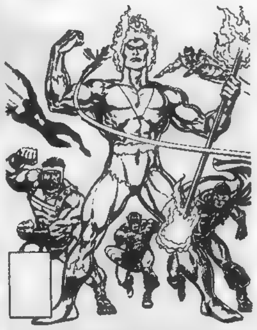

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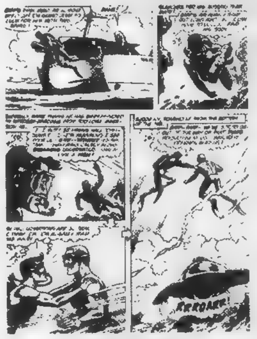

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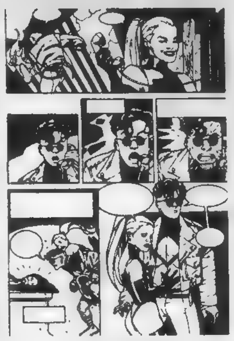

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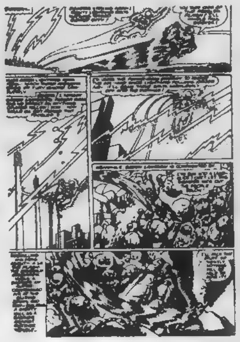

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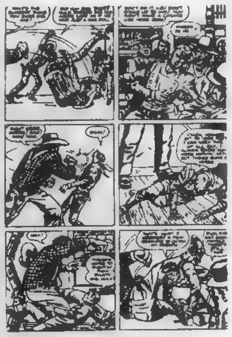

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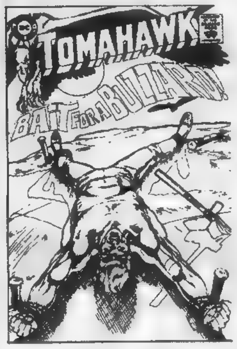

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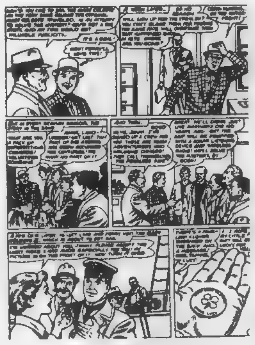

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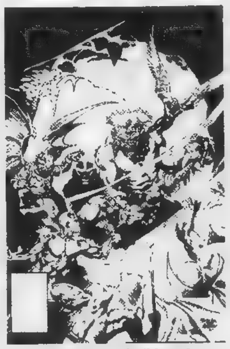

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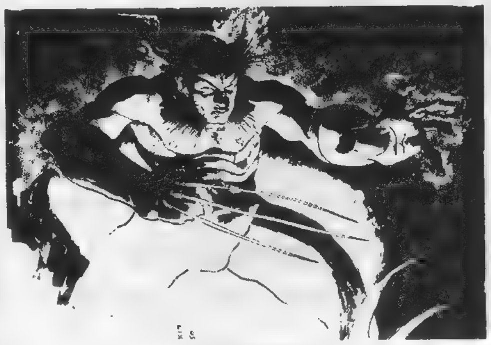

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4011 ARTISTS WANTED

IMMEDIATE WORK available for writers, pencilers, and inkers. Send non refundable samples and a self addressed stamped envelope today to: Angel Comics Entertainment, Inc., PO Box 27165, El Jobean, FL 33927. Now also reviewing creator-owned projects!

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JET BLACK #1. Martial Arts comic for sale through Monolith Comics. Send $3.25 each postpaid to: PO Box 425, Tranquility, NJ 07879. For information: 908-852-6741.

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WRITERS/ARTISTS WANTED for Dr. Wonder's Silver '60s section, now 16 pages! Also: '60s Marvel style text stories. For guidelines, e-mail oldtownpub@aol.com or 516-327-0577.

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4101 ARCHIE, WANTED

ARCHIE #1 coverless but o/w complete and w/decent paper wanted! Paying generously. Shay, POB 761, Olney, MD 20830-0761. 301-523-2480. E-Mail shay131@pol.net

BETTY AND Veronica Digest Number One wanted. Send price to: Defina, PO Box 172541, Hialeah, FL 33017-2541. Thanks for all past and future replies.

4120 CLASSIC, FOR SALE

SPECTACULAR CLASSICS list free. Over 5,000 Classics listed from $1 up, hundreds $5 or less. All originals listed. Over 99% of all editions. Classic Comics Library, P.O. Box 784, Libertyville, IL 60048-0784.

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4122 COMIC COLLECTIONS FOR SALE

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4128 DARK HORSE FOR SALE/ WANTED

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4130 DC, FOR SALE

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WORLD'S FINEST Comics #72 Good, $40 + ship. Underworld Detective Mag. Feb. 1950 White Slave Racket $10 Good. jleak@texoma.com 2000 Brenda Ave., Denison, TX 75020.

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SUPERMAN #86 VG $80, #97 VG $65, #98 VG $65, #100 VG- $250, #149 VG $25, 3-D (no glasses) VG $110. Steve 301-603-0246.

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BATMAN #200 F/VF $50, #171 F $125, #234 F/VF $35, #164 VG/F $29, SASE for full list. Tom Hegeman, 35 Church, Oneonta, NY 13820.

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OUR FIGHTING Forces: all NM 132-137 $12 each, 138-146, 151-154, 164-168 $10 each. Boyd 281-992-8073.

JLA 44, 47, 49, 50, 53, VF, 61 VF+, $16 ea., 50 VF/NM $22, add $4. Barry Eller, 309 S. Rowan Ave., Spencer, NC 28159.

SUPERMAN (1960'S) #156 VG (loose centerfold) $8, #197 (Giant Fine except three coupons cut inside) $5, #206 FN+ $12, $4 P&H. Gary Miller 304-429-7192.

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4130 DC, FOR SALE

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BATMAN #243 VF $12, #244 $15, #245 NM $15. $3 shipping. Jeff Scheibe, 3302 N. 86th, Milwaukee, WI 53222-3738. E-mail jeffsch@execpc.com

4131 DC, WANTED

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BATMAN #200 wanted: Will pay up to $40 for a Fine or better copy. Nelson Corey, RR 1 Box 1474, Waymart, PA 18472-9757. 717-785-3212.

LOOKING FOR Batman #217 in strict NM condition. Willie Costello, 176 Park Ln., Trumbull, CT 06611. 203-268-7361 (H) or 203-333-0443 (W).

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COVERS ONLY for Flash #123, #112, #107. Batman Annual #1. Secret Origins #1. Rex Wonder Dog #46. Bob Ranken, 25012 Wiley Cyn. Rd., Newhall, CA 91321.

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STAR WARS #1-48, 78, 79, 82, all NM. Marvel Comics, The Shadow 1973 #1-3, all NM. Tarzan #207-258, all NM. DC Comics and Marvel #1-29, NM. 319-377-3524. dsbrauhn@aol.com

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4161 EC, WANTED

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WANTED: (GVG-FN) Mad 1-4, 11, 300+, Panic and Humbug (All); EC Comics, Cracked 5-100 (most), Cerebus 1-4. (Priced fairly). Richard, 2443 Fair Oaks #43, Sacramento, CA 95825.

4171 FAWCETT, WANTED

WANTED: THE Marvel Family #89 (final issue published) any condition! Please contact: Jeff Rester, 6413 Marknoll Dr., Mobile, AL 36695.

CAPT. MARVEL Adv., Capt. Marvel Jr., Wow, Master, Mary Marvel, Jungle, Jumbo, Buster Crabbe 5, Batman, Superman. William Giles, Box 271, Keithville, LA 71047. 318-925-6654.

4180 FOREIGN, FOR SALE

LATIN AMERICAN comics for sale. Local and foreign titles. Please state main interests. GZ, PO Box 5163 Fort Lauderdale, FL 33310. Fax: 954-423-9855. E-mail: Gabriel.Zeldin@worldnet.att.net

FIVE FRENCH Spider-Mans, all F/VF, all mid 70's editions Heritage all $24 ppd. Call Chris 518-695-4247 before 10pm EST. Thanks.

4181 FOREIGN, WANTED

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4201 HUMOR/FUNNY ANIMALS, WANTED

PETER WHEAT (Adventures of): 1, 3, 4, 6, 7, 9, 19, 21, 26, 29, 31, 32 through 35. Charles Lawrence, PO Box 27, Falkland, NC 27827.

4204 IMAGE FOR SALE/ WANTED

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ASCENSION 1 Variant $12, Ascension 1 $5, Darkness 8 Variant $10, Darkness 7 Variant $20, Darkness Platinum $40. C.W. White 314-355-9310.

4210 MARVEL/TIMELY, FOR SALE

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CAPTAIN MARVEL 30 NM $7; 31, 32 NM $12; 32 VF $7; $2 shipping. Scott Owens, 22240 11 RD, Meade, KS 67864. sowens@midusa.net

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F.F. #4 G $200, #5 VG $350, #48 VG $100; AMS #1 Fair $400, #4 Fair $50, #5 Fair $50, #6 G- $75; Web of SM #1 $5; Hulk #4 G $75, #102 VG $20. 614-861-1379.

MERRY MARVEL Marching Society! Orange folder, acceptance letter, membership card, letter pads, scribble pad! Overall VG-F? Best offer! Jim McCauley, 119 E. 3rd, Winona, MN 55987.

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AVENGERS 151-199 $100, FF 201-280 $100, Chambers of Darkness 1, 4, 7, 8 $30, Frankenstein Monster 12-17 $30, Invaders 1-41 $150, Gunhawks 1-6 $15. Mike 508-937-0990.

4210 MARVEL/TIMELY, FOR SALE

PRICE REDUCTION on thousands of Marvels, 60s to present. Spider-Man, X-Men, Hulk, Fantastic Four, Thor. Free list. Nick, 10387 Friars Rd. #109, San Diego, CA 92120.

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FROM ASM to X-Men. Send us your want list. 100,000+ issues in stock. Empire® Comics, 375 Stone Rd., Rochester, NY 14616. 716-663-6877. Charges welcomed!

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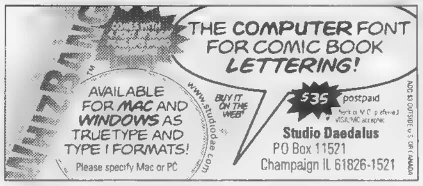
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DARK DOMAIN (Gray Morrow), Ark Magazine #33, (1990), Chilling Adventures in Sorcery #3 (Red Circle). Brian Postman, 238 East 24th St. #2A, New York, NY 10010.

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Advertising deadline is Tuesday, Dec. 9 for the Jan. 2, 1998 issue.

4630 TRADING CARDS FOR SALE

20 NON-SPORT promo cards or 10 asst. non-sport packs for $12 ppd. Multiples OK. Frank Brevard, Dept. CBG, PO Box 2492, Oshkosh, WI 54901.

4631 TRADING CARDS WANTED

BUYING PLAYBOY cards, all months, paying singles 2¢ each, Gold card $2 each, Signatures $8 each. Greg Johnson, 1327 Andover Drive, Aurora, IL 60504.

SPELLFIRE CARDS. Buy/ sell/ trade. Single cards or entire collections. Darrell Taylor, 314 Ridgewood Ave. Apt. 7, Monticello, KY 42633.

DAWN TRADING Cards binder, does anybody have one? Willing to pay $50 for one in mint condition. Art, 107 Brook Circle, Danville, VA 24541.

CASH FOR Kitty Pryde/Shadowcat trading cards. Paying 10¢ each, any qty. Send list to: PO Box 20013, Bakersfield, CA 93390. E-mail: ferret9@ix.netcom.com

HARLAN ELLISON related cards and Kiss promos P5, P7, P8, P9. Please send info. to: John Adams, 97 Willow St., Lockport, NY 14094-4856. E-Mail: JQAIII@aol.com

"SASE"! ALL it'll take to connect with fellow traders. Frank Hannon, 15 Ohio Ave., Newton, MA 02164-1320. Let's help each other with extras for wants!

SIMPSONS INSERTS wanted to purchase or trade. Art DoBart, Glow-In-The-Dark, Arty art, Wiggles, Cels, Disappearing Ink, promos. Brad Lofton, 309 N. Parkway, El Dorado, AR 71730.

MARVEL VS. Wildstorm retractors 6, 23-22, 34, 42, 54, 59, 74-75, 79-80, 86. Have spares to trade. Raymond, 8506 Greenwood Ave. #6, Takoma Park, MD 20912.

MARVEL OVERPOWER classic loose cards wanted! Need Moleman, Puppet Master and Iceman. Al 704-289-2346. 5003 Morning Dew Lane, Monroe, NC 28110.

BUYING UNOPENED boxes only. Ultra X-Men $12 each, Ultra Spider-Man $12. Flair Marvel $20 each, X-Files $12 each. T. Dexter, 32 94th St., Brooklyn, NY 11209.

DARK AGE, Heresey, Brown, large adult promos, Kaluta uncut promo portfolios (both sets). Todd Adams, 340 S. Logan Ave., Trenton, NJ 08629.

MINSTREL THANX: John French for "KC" chase cards! Bernie Garza for "Amalgam" set! Donna Barr for "Desert Peach" 3158 E. Southcross Blvd., San Antonio, TX 78223.

4650 OLDTIME RADIO, FOR SALE

JEAN SHEPHARD movies last seen on PBS. Also, WOR radio programs and local interview from Philadelphia talk station. All replies: J Guenther, 3 Kim Valley Rd, Yardville, NY 08620.

4660 MISCELLANEOUS, FOR SALE

RED DWARF 7, Supercar, Neverwhere, Kimba, Krofft, Ultraman Tiga, Isis, Shazam, Kaiju Films, Space Giants, more! 64¢ SASE. 2604 28th #5, Santa Monica, CA 90405.

CARDS, COMICS, toys, videos. Buy, sell, trade. Your list for mine or send $1 plus LSASE for list. Arthur Brown, 7844 Pikes Peak Dr., Jacksonville, FL 32244.

"THE MAKING of Star Wars" video tape, $20. Ron Kamrowski, 20 Winding Hills Rd., Florida, NY 10921. 914-651-5348.

PETER CUSHING Fans Unite! New International Society devoted to the great man! For info: Mike Howlett, 101 Spring St., Cambridge, MA 02141. 617-661-0435.

COMIX SCENE #1. Grade? Price?. PO Box 245, Fairmount, GA 30139.

COMICS, SPORTS cards, rare coins. Nice selection. Fast service. Free pricelist. Rick's, PO Box 155, Oneonta, NY 13820.

NEW CLEARANCE sale oddball sports collectibles now available, thousands new items $1. Trades ok for movie TV collectibles. Southshore, Box 262, Marlboro, NJ 07746. 908-972-9435.

MIDNITE'S QUICKIES, Speical Edition #1, full color virgin fantasy covers, 5 great horror tales, only $2.95, comes with trading cards, P/H included with this offer! Oneshot, Box 474, Stafford Springs, CT 06076.

STAR WARS promo button! Trilogy special edition "On Video August 26" with Vader face. Cool! Only $5 each postpaid! Derek Schlum, POB 530631, Livonia, MI 48153-0631.

4660 MISCELLANEOUS, FOR SALE

EROTICA SUPER 8 films, magazines, books, figures, more. Many unusual items. LSASE for extensive catalog. Biff Smith, Dept. CZ, 1344 West Flower, Phoenix, AZ 85013.

WARNER BROTHERS Batman $125, Batgirl $250, Poison Ivy $300, Resin Statues for sale. Rich 732-303-0607. Also Madman Statue $135.

SHANGHAI EXPRESS, 1987 Hong Kong film! Send $10 plus $3 S/H for a high grade copy! Checks or money orders. Jim Watnem, 5361 Eastway #4, Greebdale, WI.

ITEMS OF interest for sale/trade. Send SASE and/or list. Wonder, terror, beauty, humor, nostalgia, and more. John Kaminski, 8421 Zimmerman Rd., Hamburg, NY 14075.

SUPER HEROES/Villians. Easy to use drawing system. Great X-Mas gift for kids. Send only $7 check/MO to: Damon Reinagle, PO Box 261921, Encino, CA 91426.

MEDALLION CONAN by Hallmark Ltd. and numbered c.1973 bronze edition. Ever seen one? Only $100. Dan 803-892-6495, leave message. Open to offers.

PATLABOR VIDEOS from Japanese television with cool commercials. 12 videos, 48 episodes. Original tapes, $99 or trade. Daniel Cherney, 2525 Vermilion Rd., Vermilion, OH 44089.

MAGIC RUNES for sale! Tell your future today! Runes, bag and instructions for only $10! Free shipping! Send to: M.A.D., 319 N. 11th, Salina, KS 67401. 913-827-5241.

WHY PAY retail? Large catalog, 3,500 items: collectibles, toys, giftware, jewelry, more. 25% discount on all orders. Send $3 money order (refundable with order) to: Tom Dexter, 32-94th St., Brooklyn, NY 11209.

POSTERS, MAGAZINES, Highland and Sandman posters. SF magazines, Analog, F&SF, Asimov, Fantasy. Horror comics. Paula Poundstone video. Send long SASE. Magazines, PO Box 5121, Manchester, NH 03108.

BATMAN STATUE 419/555 in box ppd. $630. Sandman Statue 6601/7000 in box, ppd. $150. Wanted: Capt. Flight 5-11. Larry 541-461-4981 after 5pm PST.

4661 MISCELLANEOUS, WANTED

UNIVERSAL MONSTER pogs wanted. I still need 21, 23, 40 and 63. Thank you! Mike Howlett, 101 Spring St., Cambridge, MA 02141. 617-661-0435.

WANTED: WORK! 20 year veteran colorist and letterer seeking employment. All serious offers considered. Write to: Artist, Box 229, Island Heights, NJ 08732.

HOT WHEELS cars from the 1960's and early 1970's. Make some cash to support your comics habit. Gene 281-347-0648. E-Mail: gstraka@ix.netcom.com

VENDORS NEEDED: Collectible Show. November 29th. Melville Marriott, Long Islang, NY. Need: Comics, Beanies, Cards, Toys, Dolls, etc. For details contact Steve 516-486-5085. E-mail: sdmonster@aol.com

CONCERT TICKETS, flyers, handbills, programs, etc. for 1960's rock groups wanted. Rick Rann, PO Box 877, Oak Park, IL 60303.

SEA WOLF. 1930 movie with Milton Sills. Jungle Jim. 1936 serial with Grant Withers. VHS copies acceptable. Bill Thailing, Box 27352, Cleveland, OH 44127.

SUPERMAN WRIST watch limited edition comes in white box 4x7, it's a repro of the 1939 watch. Frank Della Vecchio, 125 Northfield St., Bridgeport, CT 06606. 203-374-3920.

S&N AVENGERS poster print by Perez, original Perez JLA or Avenger art or sketches. Custom Warlord figures, statues. Kirk Philbick, 11140 Maple St., Cleveland, TX 77327.

SIMPSONS ILLUSTRATED magazine, all issues, any condition. Also Simpsons action figures, in or out of package. Jason Light, PO Box 72, East Petersburg, PA 17520.

WANTED: ALL episodes of The Combat TV series. Also the High and The Mighty with John Wayne. Joseph Riordan, 3 W. Fairview Ave., Valley Stream, NY 11580.

FORTUNE HUNTER: 9 unaired episodes on VHS is what I'm looking for. Also, "Hawkeye" episode title checklist. Delmo Walters, 939 Woodycrest Ave. #416, Bronx, NY 10452.

MICKEY MANTLE and Yankee items wanted. Vintage photos and Yankee Stadium artifacts. Will pay quickly and generously. Chernichaw, 240 E. 27th St., New York, NY 10016.

EMPTY SUNDAY Comics soda cans and others. Buy or trade for comics or cans. Frank, 16766 Candlewood Rd., Apple Valley, CA 92307. 760-247-1673.

4661 MISCELLANEOUS, WANTED

HULK VIDEOS UPN new episodes Superman, Batman WB episodes also. Please write. Charles Kline, PO Box 791, Cleveland, MS 38732-0791.

HELP! I need a great Christmas present for my wife! Old or unusual Wizard of Oz items wanted. Brett 719-390-1900 8-4 M-F MST, 719-481-4231 5-10.

WOULD LIKE to buy or trade for "Superman" statue by Bowen. Looking for others too! B.K. Mooney, 30 Young Ave., Croton-on-Hudson, NY 10520.

SEA WOLF. uncut VHS films starring Milton Sills (1930). Also the Edward G. Robinson version (1941). Bill Thailing, Box 27352, Cleveland, OH 44127.

W.W.F. ACTION Figures, Hasbro, Tag Teams, Demolition, L.O.D., Hulk Hogan. Mailaway and loose Andre $35 each. All four for $100. Shipping. Evenings 516-679-2642 EST.

4700 NOVELTIES, TOYS, GAMES FOR SALE

MODEL KITS: Plastic, resin and vinyl. From and of comics, Sci-Fi, TV, movies, space, figures, etc. Old and new, hundreds available. Free sales catalog, we also buy and trade. JF Green Models, Dept. CBG, PO Box 55787, Riverside, CA 92517. 909-684-5300, 800-807-4759, Fax 909-684-8819, e-mail: jfgreen@msn.com, website: http://www.recycler.com/com/jfgreenmodelkits/

STAR WARS cheap! MIB, vehicles and playsets at loose prices, figures at 65% of guide, $4 in bulk! Call/ Fax wants. ALNBE 773-238-5059, Fax 708-423-0460 #295.

STAR WARS 12" $45, AT-AT Driver $65, Leia prisoner $20, Cantina Shadowown 3 pack $30, Yak Face $15. Other scall. Free shipping. Mark 918-836-3718, 918-455-8334.

1968 VIEWMASTER "The Omega Glory" reels, booklet etc. in VF shape make offer to Sterling 216-226-1503 or e-mail ag479@cleveland.freenet.edu

STAR WARS Power Of The Force 2 collection in mint condition. Write for details. Bart Jarmusch, 210 Arlington Ave. Apt. 1, Lexington, KY 40508. bbjarm00@pop.uky.edu

ANTOTHER ATTIC find! Star Wars, Matchbox, KISS items, Megos, etc. Best offer, send for free list. M.T. Gross, 6367 Pitcher Ct., Bealeton, VA 22712.

KISS FULL set with letters $80, with records $60, Gene with record $25, Red Angela $45, Sam & Twitch 2nd $20. Free shipping. Mark 918-836-3718. 918-455-8334.

1966 MARVEL color posters, 12x16, set of 8, mint, $70; Fantastic Four Golden Record, mint with VF comic, $75; Marvel bumper stickers set, $75. 415-386-5242.

HUNTRESS TOTAL Justice figure MOC $25, Spider-Man collector doll $20, Toyfare Molten Man, Kitty Pryde, or Punisher $40. Steven Pearlman 973-857-3960.

BUGS BUNNY Steiff plush toy. First Warner Brothers Steiff $455. One of 2,500. Toy is out of stock. Schiff, 70 Highland Ave., Binghamton, NY 13905.

PENN STATE University Barbie, still in the box, $55 includes postage. Rex Munsee, RD#3, New Bethlehem, PA 16242. 814-764-3206.

THE TICK! First button set. #4837 on card! In plastic! $25! Superman Pepsi glass 1975. $10. Rudy Rankins, 5706 Broadway #13, Pearland, TX 77581. 281-997-7506.

STATUES: LADY Death $250, Flukeman $125, Bela Lugosi $175, Robin (no box) $150, Superman (no box) $150. Also selling action figures. Larry 412-465-2133.

4701 NOVELTIES, TOYS, GAMES WANTED

FIREBALL XL-5 toys, spaceship perferable. Related merchandise. Also looking for Clark Kent mail-order PVC. Not Just Comix, 339 West Main, Park Hills, MO 63601.

LOOKING FOR most Forgotten Realms supplements for the AD&D game. Send list with price to: Mike, PO Box 5203, Kendall Park, NJ 08824. stackmc@aol.com

DICK TRACY wanted! Buying, selling, trading Tracy art, premiums, toys, anything. Larry Doucet, 2351 Sultana Dr., Yorktown Heights, NY 10598.

BEANIE BABIES wanted! Peace the Bear, Nip the Cat, Lmtd. ed. 1997 Holiday Bear, other retirees needed. Call Dave or Laura, 973-697-8941.

4701 NOVELTIES, TOYS, GAMES WANTED

SUPERMAN WANTED! Batman wanted! Wonder Woman wanted! Buying DC collectibles. You got the stuff, I got the cash! Danny Fuchs, 209-80 18th Ave., Bayside, NY 11360.

1960'S MARVEL items wanted! T-shirts, Marvelmania, buttons, Captain Actions, Action Boy, Ideal Batman Utility Belt, Quisp, Quake cereal premiums. John Romita Spider-Man. Aaron 919-954-7111.

SUPERMAN DELUXE version 1966 record set VF/NM. Also, 1940 Superman cards VG/F+, pressbooks, premiums, toys, buttons, pins, comics, VF, etc. Neil 212-679-5631, 6pm-10pm EST.

SUPERMAN ITEMS wanted. Looking to purchase many old Superman related items before years end. Facts & Figures, 201 E. 21st St., New York, NY 10010.

NESTLE MAGIC Disney figures. Looking for Cruella, Philoctetes, and Lucky. Will trade any of the others. William White, 811 Lancashire Dr. #8, Edwardsville, IL 62025-3864.

WOULD LIKE to trade for a Fossil Spider-Man #1 (Amazing Fantasy) watch, Mint in box. Have Fossil Superman to trade. Vanko, 2810 Walnut, Homewood, IL 60430-1524.

4800 FANZINES, FOR SALE

COMICS BUYER'S Guide back issues #17 to now! About 145 missing. List available. $950 includes shipping. Bobb Lynes, Box 561, S. Pasadena, CA 91031.

RBCC #53-133, have 74 issues of 80 issue run. Fandoms best fanadzine, $750 postpaid. Bob Nastasi, 12 Gillette Ave., Sayville, NY 11782. 516-567-8069, days.

AL WILLIAMSON major interview in Third Rail #1! $5 postpaid. Also: RGK, Wood, Crandall. Don't delay! Send today! Feduniewicz, Box 1016, Island Heights, NJ 08732.

4801 FANZINES, WANTED

ROM: SPACEKNIGHT. Looking for any fanzines or prozines featuring articles about ROM. Also looking for ROM original art. Frank Lloyd, POB 270, Richwood, WV 26261.

4900 NEWSPAPER STRIPS, FOR SALE

SUNDAYS/ DAILIES Sell/ buy. Starland strips. Phone/ Fax 510-666-0732. 1563 Solano #155, Berkley, CA 94707.

CHAPTER #1 thru **#6** $3 each, $2 postage per order. Enclose SAE. Rob Griffith, 3456 Dixiana Drive, Lexington, KY 40517.

BIG SUNDAY comic list, $1 (refundable). I also buy Sunday comics before 1960, pulp magazines, Edgar Rice Burrough's books. Claude Held, Box 515, Buffalo, NY 14225.

PICK OUT dates. Daily and Sunday. Great Selection. 1895 to 1996. Send your wantlist and SASE to: Gordon Campbell, 1124 Brookmeade Drive, Nashville, TN 37204

LARGE LIST of Sunday pages, sections, dailies, 1910-1970's, copy $1 (refundable). Always buying! Send "wantlists". Ken Mitchell, 710 Conacher Dr., Willowdale, Ontario, Canada M2M 3N6.

TARZAN & Prince Valiant Sunday pages from the 1930's & up, 2,000 Sunday sections from 60's, 70's & 80's. Send for complete catalog Adventure Zone Comics, 2433 South Paseo Loma Circle, Mesa, AZ 85202. 602-897-1359.

CHARLES SCHULZ subscribes to Hogan's Alley- shouldn't you! For fans of comic strips, books. Sample issue $7. Hogan's Alley, PO Box 47684, Atlanta, GA 30362.

4901 NEWSPAPER STRIPS, WANTED

WANTED: A complete set of Batman and Robin comics, from 1943 to 1946, of any Sundays. Write to: Alfred Sherman, 24 Parkview Ave., Apt. 5P, Bronxville, NY 10708-1324.

DAILIES: AMBLER, Big Ben Bolt, Buz Sawyer, Casey Ruggles, Juliet Jones, Lone Ranger, Rip Kirby. Donald Whyte, 46 Greenwood Place, Buffalo, NY 14213. 716-882-2875.

MERLIN SAID he might have copies of Railroad Red and Spurline for me. Do you have any? John Malcovsky, 13 Crombie St., Burlington, VT 05401-3612.

FEMALE "HERO" strips pre-1935, especially Lady Bountiful (NY papers) 1901-29?, others. Funnyman 1948-49 strips, art. Harry Miller, 190 Peach Blossom Ln., Bowling Green, KY 42103.

Comics Guide

By Maggie Thompson

There's little room for recommendations this week, but a publication out recently can meet the needs of those looking for ideas of some titles which might be appropriate for the widest possible audience: ***How to Get Girls (into Your Store)***. It's a $2.95 handbook edited by Deni Loubert for Friends of Lulu, 4657 Cajon Way, San Diego, CA 92115, and aimed at retailers. However, it will *also* serve customers of those retailers — especially people who want to know as much about the business of comics as possible. Mind you, the bulk of the issue (including Neil Gaiman's introduction) focuses on stores' customer relations. But reading between the lines (and looking at the appendix), you'll get thought-provoking input. FoL members recommended, for example, such titles (not all for kids) as (picking a random chunk): *Batman & Robin Adventures, Love & Rockets, Supergirl, Birds of Prey, Simpsons, Hate, Desert Peach, Legion of Super-Heroes, Legionnaires*, and *Gen*^{13}. There's also a recommended list by genre. Humor titles on that are *Bone, Peepshow, Underworld, Tick, Asterix, Naughty Bits, Wolff & Byrd*, "all Donald Duck," and *Life of the Party*. With luck, this will only be a first step, and later editions will be better proofread, offer more for a wider audience, and carry even more shopping suggestions. But, wow! It's a giant first step. It should be available through Diamond, and all retailers (and many of their customers) should grab it.

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M. ADVERTISING AGENCIES: There are no agency discounts.

N. CAMERA READY display ads qualify for a 15% discount. Copy must be ready for camera without additional paste-up or film work required. No charge for reproductions, enlargements or mail response key change. Classified Display, Comics Trader, Collector's Showcase and classified word ads do not qualify for the camera ready discount.

O. SPACE RESERVATIONS available for camera ready ads only. Must be made prior to ad deadline. Reserved space must be paid for even if ad does not arrive on time.

P. PRE-PRINTED INSERTS are available in Comics Buyer's Guide. Inquire for additional information and technical specifications.

Q. CIRCULATION is throughout the United States and Canada by subscription and single copy sales by agents in shops and other outlets.

R. PROOF OF PUBLICATION: Tear sheets of new display ads are mailed to those advertisers requesting this service. We regret we cannot provide this service to classified advertisers.

S. NOTE: All advertising orders are accepted subject to the terms and provisions of the current rate card. Krause Publications, Inc. reserves the right to decline advertising or suspend advertising privileges for such periods of time as in its discretion it sees fit, for any reason, whatsoever, irrespective of the validity of the reasons for such declination or suspension. The forwarding of an order is construed as acceptance of all rates and conditions in effect at the time the advertising is submitted. The publisher will not be bound by any conditions, printed or otherwise, appearing on any order for advertising space, billing instructions or copy instructions which conflict with its policies. Advertisers and advertising agencies assume liability for all content (including text representation and illustrations) of advertisements printed, and also assumes responsibility of any claims arising therefrom made against the publisher. It is the advertiser's or agency's responsibility to obtain appropriate releases on any item or individual pictured in their advertising. All agreements are subject to strikes, accidents, acts of God, or other contingencies beyond the publisher's control. The publisher reserves the right to edit any advertising copy to conform with its standard advertising policies, and to reject any ad which in its opinion is unethical or objectional for any reason.

SEND ADS AND PAYMENT TO:
COMICS BUYER'S GUIDE
Advertising
700 E. State St., Iola, WI 54990

COMICS BUYER'S GUIDE

700 East State Street
Iola, Wisconsin 54990
(715) 445-2214
FAX#(715) 445-4087
TELEX#55-6461
(Krause Publ.)

Advertising Deadlines

AD DEADLINE	NO.	ISSUE	AD DEADLINE	NO.	ISSUE
Tues., Nov. 18, 1997	1256	Dec. 12, 1997	Tues., Dec. 9, 1997	1259	Jan. 2, 1998
Tues., Nov. 25, 1997	1257	Dec. 19, 1997	Tues., Dec. 16, 1997	1260	Jan. 9, 1998
Tues., Dec. 2, 1997	1258	Dec. 26, 1997	Mon., Dec 22, 1997	1261	Jan. 16, 1998

DISPLAY ADVERTISING

(Cost per ad per issue: ads must run consecutively)

AD SIZE	1 ISSUE	6 ISSUES	13 ISSUES	26 ISSUES	52 ISSUES
A. 2 col. x 2-5/8" (4-7/8" x 2-5/8")	$97.00	$95.00	$93.00	$89.00	$81.00
B. 2 col. x 5-3/8" (4-7/8" x 5-3/8") or	$184.00	$180.00	$177.00	$169.00	$155.00
4 col. x 2-5/8" (10" x 2-5/8")	$184.00	$180.00	$177.00	$169.00	$155.00
C. 2 col. x 11" (4-7/8" x 11") or	$286.00	$280.00	$275.00	$263.00	$240.00
4 col. x 5-3/8" (10" x 5-3/8")	$286.00	$280.00	$275.00	$263.00	$240.00
D. 4 col. x 11" (10" x 11")	$515.00	$505.00	$494.00	$474.00	$433.00

CLASSIFIED DISPLAY

(Cost per ad: ads must run consecutively to earn contract discounts.)

AD SIZE	1 ISSUE	6 ISSUES	13 ISSUES	26 ISSUES	52 ISSUES
1. 1 col. x 1" (2-1/4" x 1")	$19.00	$18.50	$18.00	$17.00	$16.00
2. 1 col. x 2" (2-1/4" x 2")	$28.00	$27.50	$27.00	$26.00	$24.00
3. 1 col. x 3" (2-1/4" x 3")	$36.00	$35.00	$34.50	$33.00	$30.00

CLASSIFIED WORD ADS:

Our "Classified" ads are heavily read. Base rates are 35¢ per word with discounts for multiple issues. Please print and punctuate - we are not responsible for error due to long-hand and illegible copy. For more information see classified ad form in the classified section. Credit card customers can place word ads TOLL FREE - Call 1-800-942-0673. (This is for classified word ads only.)

UNIT ADVERTISING:

A. COLLECTORS SHOWCASE

Collectors Showcase Units are 3-1/4" wide x 1-5/8" high and can be bought in multiples. All typesetting is done by Krause Publications and is included in the price.

Cost per ad per issue: ads must run consecutively to earn contract discounts

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$29.00	$28.00	$27.00	$26.00	$24.00

B. COMICS TRADER ADS

"No-frills" advertising with a price to match. Design your own ad - just type your ad clearly on an 8-1/2"w x 8-1/2"h sheet of paper. We will reduce your Trader ad to fit a 1/9 page space (3-1/4"w x 3-1/4"h). Super Traders should be typed on an 8-1/2"w x 8-1/2"h sheet of paper which will be reduced to fit a 5" x 5" space.

Regular Trader

(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 6 Trader spaces per page per advertiser.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$40.00	$39.00	$38.00	$36.00	$33.00

Super Trader

(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 2 Super Trader spaces per advertiser per page.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$108.00	$106.00	$104.00	$99.00	$90.00

C. COMICS STRIPS

Comics Strip ads are 10" w x 2⅝" h and are reserved for publishers promoting their comics titles.

1 Issue	4 Issues
$85.00	$300.00

D. RETAILER DIRECTORY ...... $3.50 per issue

Leads fans to your cash register! List your store name, address, phone number and 15 words of description. Sold in 26 and 52 week increments. It's targeted more to the comics buff than the yellow pages - and it's more cost effective. If you sell COMICS BUYER'S GUIDE in your store, we will publish your listing in bold face type at no extra charge.

ADVERTISING REQUIREMENTS

A completed reference form must be in our confidential files before any buy, sell or trade ad can be placed. See below. Minors are required to furnish a statement of responsibility from their parents or guardian before their advertising can be accepted.
Payment must accompany an advertisement and must be in the form of a personal check drawn on U.S., Canadian or Mexican bank; money orders; international money orders; cashier's checks; or with your VISA, MasterCard, American Express or Discover credit card. Send your credit card number, expiration date, and the name on the card, along with permission to charge the card for your ad, with your advertising copy.

REFERENCE FORM

COMPANY NAME ____________________
STREET ADDRESS ____________________
CITY ____________ STATE ______ ZIP CODE ________
PHONE NO. ____________________
SOCIAL SECURITY # ____________________
TYPE OF BUSINESS ____________________
☐ CORPORATION
☐ CO PARTNERSHIP ☐ LIMITED PARTNERSHIP
NO. OF YEARS ESTABLISHED ________ ☐ INDIVIDUAL PROPRIETOR

PRINCIPAL OWNERS - STOCKHOLDERS - PARTNERS - OFFICERS OF COMPANY

NAME ____________________
MAILING ADDRESS ____________________
CITY ____________ STATE ______ ZIP CODE ________
TITLE ____________________

TRADE REFERENCES

NAME ____________________
ADDRESS ____________________
CITY ____________ STATE ______ ZIP CODE ________
PHONE ____________________

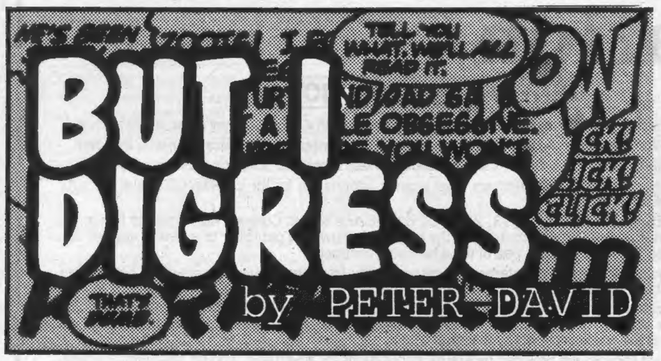
BANK REFERENCE

BANK NAME ____________________
CITY ____________ STATE ______ ZIP CODE ________
PHONE ____________________
BANKING OFFICIAL ____________________

I (we) hereby authorize Krause Publications and/or its credit agent to investigate the references herein or statements or other data obtained from me or any other person pertaining to my credit and financial responsibility. I understand that it is Krause Publications' policy to require cash in advance for all advertising until credit has been established or approved.

Further, I (we), the undersigned, will be held personally responsible and promise to pay promptly within 15 days of the billing date for all advertising debts incurred by the above named business and owing to Krause Publications.

AUTHORIZED SIGNATURE(S) OF APPLICANT(S). ____________________



*And now, digging into the **But I Digress** electronic mailbag, I've come upon this, which was sent to me by Tom Galloway.*

It's the demented creation of one Mike Schiffer, who graciously gave permission for its reproduction in this column.

It needs absolutely no introduction.

This recently discovered folio edition of *Hamlet* follows other known versions closely until Act V, Scene II, where it begins to diverge at line 232, as will be seen:

King: … "Now the King drinks to Hamlet." Come, begin,
And you, the judges, bear a wary eye.

*[Trumpets sound. **Hamlet** and **Laertes** take their stations.]*

Hamlet: Come on, sir.
Laertes: Come, my lord.

*[Enter **Fred, Daphne, Velma,** **Shaggy**, and **Scooby**.]*

Daphne: Wait!
Shaggy: Stop the fight!

*[**Hamlet** and **Laertes** put up their foils.]*

King: I like this not. Say wherefore you do speak?
Fred: Good lord, I pray thee, let thy anger wait.
For we, in seeking clues, have found the truth
Behind the strange events of latter days.
Velma: The first clue came from Elsinore's high walls,
Where, so said Hamlet, Hamlet's ghost did walk.
Yet, though the elder Hamlet met his death
And perforce hath been buried in the ground,
'Tis yet true one would not expect a ghost
To carry mud upon his spectral boots.
Yet mud didst Shaggy and his faithful hound
Espy, with footprints leading to a drop.
This might at first, indeed, bespeak a ghost …
Until, when I did seek for other answers,
I found a great, wide cloth of deepest black
Discarded in the moat of Elsinore.
'Tis clear, the "ghost" used this to slow his fall
While darkness rendered him invisible.
Fred: The second clue we found, my lord, was this.
King: It seems to me a portrait of my brother
In stained glass, that sunlight may shine through.
Fred: But see, my lord, when placed before a lantern…
King: My brother's ghost!
Hamlet: My father!
Velma: Nay, his image.
Fred: In sooth, that image caught the Prince's eye
When he went to confront his lady mother.
Nor did his sword pierce poor Polonius,
For Hamlet's blade did mark the castle wall
Behind the rent made in the tapestry.
Polonius was murdered by another.
The knife which killed him entered from behind.
Laertes: But who?
Fred: Indeed, my lords, that you shall see.
Hamlet: And if this ghost was naught but light and air,
Then what of that which I did touch and speak to?

*[The **Ghost** enters.]*

Ghost: Indeed, my son.
Shaggy: Zoinks!
Daphne: Jinkies!
Ghost: Mark them not.
Thou hast neglected duty far too long.
Shall this, my murderer, live on unharmed?
Must I remain forever unavenged?

*[**Scooby** and **Shaggy** run away from the **Ghost**. **Scooby**, looking behind himself, runs into a tapestry, tearing it down. As a result, tapestries around the walls collapse, one surrounding the **Ghost**.]*

Ghost: What?
Fred: Good Osric, pray restrain that "ghost,"
That we may reach the bottom of the matter.
Now let us see who truly walked tonight.

*[**Fred** removes the helm and the disguise from the **Ghost's** face.]*

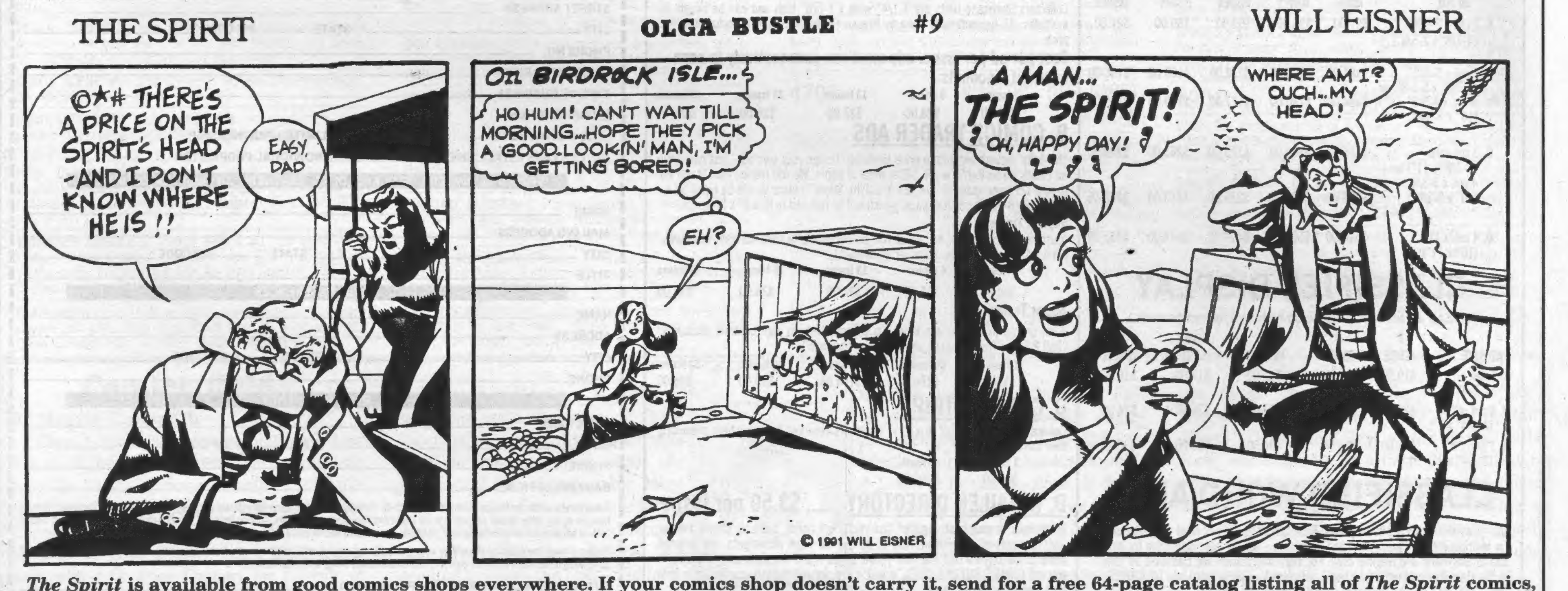
All: 'Tis Fortinbras!
Fred: The valiant prince of Norway!
Fortinbras: Indeed it is, and curses on you all!
This Hamlet's father brought my own to death
And cost me all my rightful heritage.
And so I killed this King and hoped his son
Would prove no obstacle to Norway's crown.
Then Claudius bethought himself the killer.
(As if one might be poisoned through the ear!)
The brother, not the son, took Denmark's throne
And held to Norway with a tighter grip.
I swore an end to Denmark's royal house.
I spoke to Hamlet of his uncle's crimes,
Then killed Polonius to spark Laertes.
This day, with poison's aid, all might have died,
And Denmark might have come to me as well
As my beloved Norway and revenge.
My scheme blinded them all, as if by fog
But for these medd'ling kids and this, their dog.
King: The villain stands confessed. Now let us go.
For much remains to us to be discussed.
And suitable reward must needs be found
For these, our young detectives and their hound.

[Exeunt omnes.]

© 1993, Michael S. Schiffer.

Peter David, writer of stuff, can be written to at To Be Continued Inc., P.O. Box 239, Bayport, NY 11705. Yea, verily.

*[**Editors' Note:** Special tribute should be paid to Michael Innes' classic essay "The Mysterious Affair at Elsinore," which reached the same conclusion, minus Scooby and his friends.]*


THE SPIRIT
OLGA BUSTLE #9
WILL EISNER
©*# THERE'S A PRICE ON THE SPIRIT'S HEAD -AND I DON'T KNOW WHERE HE IS !!
EASY, DAD
On BIRDROCK ISLE...
HO HUM! CAN'T WAIT TILL MORNING...HOPE THEY PICK A GOOD-LOOKIN' MAN, I'M GETTING BORED!
EH?
© 1991 WILL EISNER
A MAN... THE SPIRIT! OH, HAPPY DAY!
WHERE AM I? OUCH...MY HEAD!

***The Spirit* is available from good comics shops everywhere. If your comics shop doesn't carry it, send for a free 64-page catalog listing all of *The Spirit* comics, Will Eisner graphic novels, and tons of other items from Kitchen Sink Press, 320 Riverside Drive, Northampton, MA 01060 or by calling (800) 365-7465.**

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NEW COMIC 6-7/8 x 10-3/8
Fits 1973 - Current Comics

	2 Mil	3 Mil	RESEALABLE 3 Mil
100	4.25	5.50	7.75
500	18.80	23.30	33.90
1000	27.60	32.75	56.30
5000	121.05	148.00	265.10
PCode:	SNC2	SNC3	SNC3R

REGULAR MARVEL 7-1/8 x 10-3/8
Fits 1962 - 1972 Comics

	2 Mil	3 Mil	RESEALABLE 3 Mil
100	4.25	5.50	8.20
500	18.80	23.30	34.65
1000	27.60	32.75	57.90
5000	121.05	148.00	266.05
PCode:	SMAR2	SMAR3	SMAR3R

DELL & SILVER AGE 7-1/2 x 10-3/8
Fits 1950 - 1962 Comics

	2 Mil	3 Mil
100	4.70	6.00
500	19.25	23.85
1000	34.45	39.90
5000	154.30	183.80
PCode:	SDSA2	SDSA3

GOLDEN AGE COMICS 7-7/8 x 10-3/8
Fits Pre-1950 Comics

	2 Mil	3 Mil
100	5.00	6.75
500	19.55	27.10
1000	35.40	46.30
5000	165.00	214.30
PCode:	SGA2	SGA3

MAGAZINES

	STANDARD 8-5/8 x 11-1/8		LARGE 8-7/8 x 11-1/8	
	2 Mil	3 Mil	2 Mil	3 Mil
100	7.00	8.15	7.75	9.00
500	27.50	29.60	30.20	32.40
1000	42.60	48.55	46.80	53.50
PCode:	SMAG2	SMAG3	SMAGL2	SMAGL3

LIFE MAGAZINE

	REGULAR 10-1/4 x 12-1/4		LARGE 11-1/4 x 14-1/4	
	2 Mil	3 Mil	2 Mil	3 Mil
50	4.45	6.10	5.40	6.90
100	8.40	9.00	9.20	11.00
500	36.40	40.65	40.20	48.45
1000	58.00	75.30	66.45	86.40
PCode:	SLMR2	SLMR3	SLMLC2	SLMLC3

TABLOID (No Flap)

	REGULAR 12 x 19		LARGE 14-1/4 x 19	
	2 Mil	3 Mil	2 Mil	3 Mil
50	8.10	10.10	8.90	11.25
100	12.00	14.95	13.15	16.45
500	45.65	58.50	50.25	64.35
1000	86.70	111.10	95.40	122.30
PCode:	STAB2	STAB3	STABL2	STABL3

ORIGINAL ART (No Flap)

	REGULAR 10-1/2 x 19	LARGE 11-1/2 x 19
	3 Mil	3 Mil
100	12.50	13.80
500	48.00	53.30
1000	91.15	101.35
PCode:	SOAS	SOAL

BACKING BOARDS

- ● ECONOMY - .030" Thick non Acid-Free Grade. White on one side. For Intermediate Storage.
- ● INTERMEDIATE - .028" Thick Acid-Free, White on both sides. For Long Term Storage.
- ● SUPERIOR - .040" Thick Acid Free, White all the way thru with 3% Alkaline Buffer. For Indefinite Term Storage.

DESCRIPTION / SIZE	PRODUCT CODE	• GRADE	GAUGE (in)	PRICE PER QUANTITY 25	50	100	500	1000
NEW COMIC 6-11/16 x 10-3/8	KCB30N	ECONOMY	0.030	2.80	5.20	8.00	28.25	52.20
	KAF28N	INTERMEDIATE	0.028	5.75	10.25	16.00	64.70	114.10
	KAF40N	SUPERIOR	0.040	10.00	18.55	32.35	140.50	244.45
REGULAR MARVEL 6-15/16 x 10-3/8	KCB30R	ECONOMY	0.030	2.80	5.20	8.00	28.25	52.20
	KAF28R	INTERMEDIATE	0.028	5.75	10.25	16.00	64.70	114.10
	KAF40R	SUPERIOR	0.040	10.00	18.55	32.35	140.50	244.45
DELL & SILVER AGE 7-3/16 x 10-3/8	KCB30DSA	ECONOMY	0.030	3.45	5.40	8.50	34.40	58.30
	KAF28DSA	INTERMEDIATE	0.028	6.90	10.90	16.90	68.80	120.95
	KAF40DSA	SUPERIOR	0.040	10.70	18.80	35.60	149.05	259.10
GOLDEN AGE 7-11/16 x 10-3/8	KCB30GA	ECONOMY	0.030	3.70	5.75	9.00	36.15	61.70
	KAF28GA	INTERMEDIATE	0.028	7.40	11.40	17.95	72.30	127.80
	KAF40GA	SUPERIOR	0.040	11.50	20.90	36.40	157.95	274.70

COMIC DIVIDER
7 3/8 x 10 7/8

PLASTIC		CORRUGATED	
		50	$9.00
25	$13.75	100	14.85
50	25.00	500	56.60
100	40.00	1,000	77.00+Frt
500	175.00	2,500	146.05+Frt
1,000	300.00+Frt	5,000	277.50+Frt
Prod. Code:	DCOMP		DCOM
.030 gauge White Polystyrene. Fits in our Comic Boxes with the lid on.		275 lb. Test Corrugated material. INDEXED and WHITE on one side.	

COMIC BOOK MAILER
7 1/2 x 10 3/4 x 1 1/4

Holds 12-14 Comics

10	$7.70
25	14.75
50	25.10
100	40.20
250	82.70 +Frt

Prod. Code MCOM14

Made from 200 lb. Test Corrugated material

STORAGE & DISPLAY BOXES

These boxes are stronge enough to stand on. They are 275 lb. test corrugated and come with a white finish. For EXTRA STRENGTH our LONG COMIC boxes have four thickness of cardboard on the ends where the handle holes are. Our Boxes are easy to assemble and need no tape or glue. All boxes come with 3" Deep Cover. BAGS UNLIMITED Boxes are the standard of the industry. DON'T SETTLE FOR SECOND BEST!

PAPERBACK
7-3/4 x 4-3/4 x 15

Holds 20 3/4" wide paperbacks

2	8.80
5	18.80
10	32.65
25	64.70
50	112.95 +Frt
100	157.20 +Frt

Prod. Code XP20

MAGAZINE
9 x 11-1/2 x 15

Holds up to 150 magazines. Also use for Golden Age Comic Books or folded One Sheets.

2	10.05
5	23.00
25	83.85
50	151.25
100	222.50 +Frt

Prod. Code XMAG150

LIFE MAGAZINE
11-1/2 x 14-3/4 x 15-3/4

Holds 60 - 65 Life Magazines

2	11.00
5	23.90
25	89.85
50	156.90
100	228.15 +Frt

Prod. Code XLM65

COMPACT COMIC
7-3/4 x 11 x 15

Holds up to 200 Comics

2	9.10
5	20.45
10	31.70
25	65.50
50	85.60 +Frt
100	159.70 +Frt

Prod. Code XCC200

LONG COMIC
7-3/4 x 11 x 26

Holds up to 300 Comics

2	10.90
5	24.80
10	46.80
25	103.30
50	137.35 +Frt
100	233.90 +Frt

Prod. Code XLC300

ALL PRICES INCLUDE SHIPPING EXCEPT WHERE NOTED

PLEASE READ Money Orders and orders charged to MC/VISA are shipped within 48 hours. All sizes in stock at all times. Because we are manufacturers we can make many sizes of bags & backings. If you need a size not listed, please call or write for a price quote.

States of: Florida, LA, MO, MN, and all states West of the Mississippi add 10%

Please send street address, no box numbers. All prices subject to change without notice based on current market value of raw material. Not responible for typographical errors. All bags have 1-1/2 " flap unless otherwise noted. To place an order or for information call 1-800-767-BAGS. Alaska, Hawaii, Canada & Foreign. Call or Write for Price Quote.

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- ☐ MONEY ORDER
- ☐ CHECK ENCLOSED
- ☐ CHARGE TO MY VISA/MC
- ☐ SEND C.O.D. ADD $4.25

MasterCard VISA C.O.D.

SIGNATURE
EXP. DATE
DAY PHONE ( )
CREDIT CARD NO.

QUANTITY	MIL	PROD. CODE	DESCRIPTION	PRICE

☐ PLEASE CHECK BOX IF YOUR ADDRESS HAS CHANGED

ACCOUNT CODE ☐☐☐☐☐☐

NAME
ADDRESS
CITY STATE ZIP –
NO POST OFFICE BOX

SUB TOTAL
C.O.D. orders add $4.25
All orders under $15.00 add $2.50
NY State Residents add 8%
Florida, States West of the Mississippi, Including entire states of LA, MO, MN, add 10%
TOTAL

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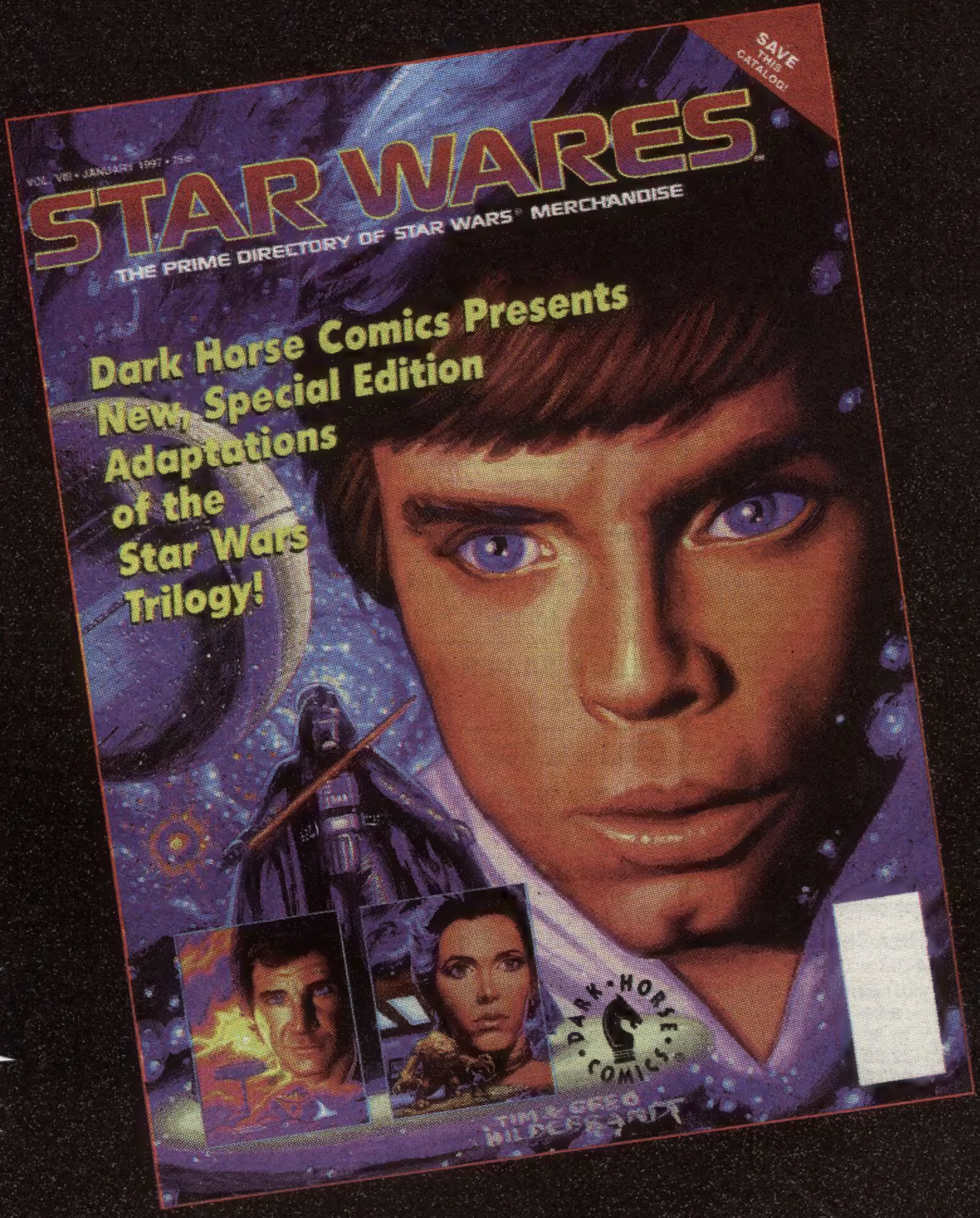
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STAR WARES IX

PREVIEWS Specialty Catalogs

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